

THE DIAPASON

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FOUR-MANUAL OPENED IN KITCHENER CHURCH

CASAVANT BROTHERS' WORK

Healey Willan Gives Dedictory
Recital at St. Matthew's Lutheran
in Ontario City—Resources of
Instrument Are Shown.

Casavant Brothers have installed a new four-manual organ in St. Matthew's Lutheran Church, Kitchener, Ont., to replace a twenty-three-stop two-manual, installed thirty years ago. All of the original pipes are used and twenty-nine new ranks were added.

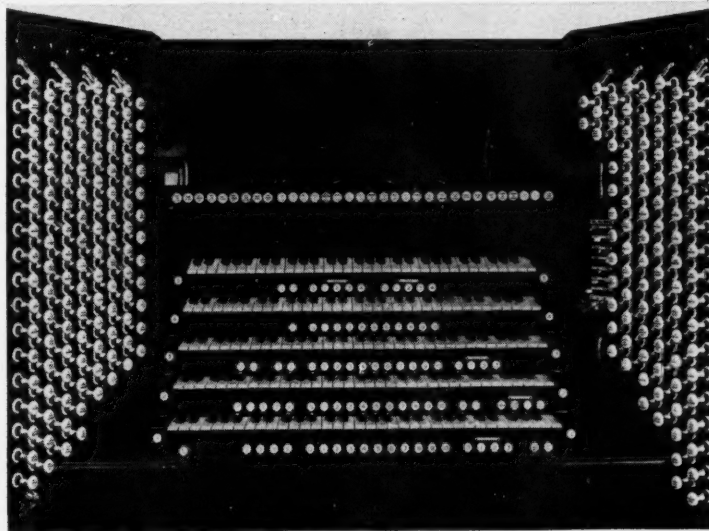
The opening recital was played by Healey Willan, Mus.D., F.R.C.O., on the evening of June 5. Dr. Willan's program consisted of these compositions: Prelude and Fugue in C major and Two Chorale Preludes, Bach; Chorale Improvisations, "O Thou Most Gracious God" and "By the Waters of Babylon," Karg-Elert; Fugue No. 1 on the Name "Bach," Schumann; Courante and Minuet, Battistelli; Folk-tune and Scherzo, Whitlock; Introduction, Passacaglia and Fugue in E flat minor, Willan.

On May 31 the Casavant firm invited the local organists to hear and inspect the organ. Glenn Kruspe, organist of Zion Evangelical Church, Kitchener, played the following selections: Trumpet Tune and Air, Purcell; Yon's "L'Organo Primitivo"; Chorale Prelude on "St. Peter," Darke; "Chanty," from "Plymouth Suite," Whitlock, and Darke's Chorale Prelude on "Darwell's 148th." Ralph Kidd, organist at St. George's Anglican Church, Guelph, played: Allegro Giocoso from Handel's "Water Music"; Ban-croft's Pastorale and Widor's Toccata.

The following stop list shows the resources of the organ:

- GREAT ORGAN.**
1. Double Open Diapason (12 from No. 44), 16 ft., 49 pipes.
 2. Open Diapason No. 1, 8 ft., 61 pipes.
 3. Open Diapason No. 2, 8 ft., 61 pipes.
 4. Höhlflöte, 8 ft., 61 pipes.
 5. Salicional, 8 ft., 61 pipes.
 6. Principal, 4 ft., 61 pipes.
 7. Harmonic Flute, 4 ft., 61 pipes.
 8. Twelfth, 2½ ft., 61 pipes.
 9. Fifteenth, 2 ft., 61 pipes.
 10. Tromba (from Choir), 8 ft.
 11. Chimes (from Echo).
- SWELL ORGAN.**
12. Bourdon, 16 ft., 68 pipes.
 13. Open Diapason, 8 ft., 68 pipes.
 14. Viola da Gamba, 8 ft., 68 pipes.
 15. Voix Celeste (from GG), 8 ft., 61 pipes.
 16. Aeoline, 8 ft., 68 pipes.
 17. Gemshorn, 4 ft., 68 pipes.
 18. Traverse Flute, 4 ft., 68 pipes.
 19. Piccolo, 2 ft., 61 pipes.
 20. Cornet (12, 15, 17), 3 rks, 183 pipes.
 21. Cornopean, 8 ft., 68 pipes.
 22. Oboe, 8 ft., 68 pipes.
 23. Chimes (from Echo).
- CHOIR ORGAN.**
24. Double Dulciana (unified with No. 25), 16 ft., 12 pipes.
 25. Violin Diapason, 8 ft., 68 pipes.
 26. Melodia, 8 ft., 68 pipes.
 27. Dulciana, 8 ft., 68 pipes.
 28. Unda Maris (from GG), 8 ft., 61 pipes.
 29. Dolce Flute, 4 ft., 68 pipes.
 30. Nazard, 2½ ft., 61 pipes.
 31. Flautino, 2 ft., 61 pipes.
 32. Tierce, 1½ ft., 61 pipes.
 33. Collective Mixture.
 34. Clarinet, 8 ft., 68 pipes.
 35. Tromba.
 36. Chimes (from Echo).
- ECHO ORGAN.**
37. Viola, 8 ft., 68 pipes.
 38. Rohrflöte, 8 ft., 68 pipes.
 39. Spitzflöte, 8 ft., 68 pipes.
 40. Flute Celeste, 8 ft., 68 pipes.
 41. Violina, 4 ft., 68 pipes.
 42. Vox Humana, 8 ft., 68 pipes.
 43. Chimes.
- PEDAL ORGAN.**
44. Sub Bass (12 ind. Quints with No. 42), 32 ft., 12 pipes.
 45. Open Diapason, 16 ft., 32 pipes.
 46. Violone, 16 ft., 32 pipes.

NEW CONSOLE OF GREAT ORGAN IN LIVERPOOL CATHEDRAL



THIS PICTURE shows the new five-manual console of the great organ in the Liverpool Cathedral. This console was installed in 1939 and has several interesting features. The music desk has luminous stops for the couplers. When the fifth manual is not in use it can be lowered, with the couplers. To put on a coupler the organist presses the luminous ivory control and that particular

ivory is illuminated from the inside. On pressing it again the light goes off. This luminous stop system was invented by Henry Willis II in 1912, it is stated, and the application of the arrangement to the console is the patent of Henry Willis III and A. Thompson-Allen of Henry Willis & Sons, builders of the organ, the specification of which was published in the June, 1924, issue of THE DIAPASON.

44. Bourdon, 16 ft., 32 pipes.
45. Dulciana (extension of No. 25), 16 ft.
46. Gedeckt (from No. 10), 16 ft.
47. Octave (20 from No. 42), 8 ft., 12 pipes.
48. Cello (20 from No. 43), 8 ft., 12 pipes.
49. Flute (20 from No. 44), 8 ft., 12 pipes.
50. Octave Flute (20 from Nos. 42 and 47), 4 ft., 12 pipes.
51. Trombone (extension of No. 32), 16 ft., 12 pipes.
52. Tromba (from No. 32), 8 ft.

Clarence Totzke is organist and choir-master of St. Matthew's Church.

KILGEN COMPANY OCCUPIES LARGE NEW ST. LOUIS PLANT

The Kilgen Organ Company of St. Louis has completed its new plant at 4632 West Florissant Avenue and has moved from the old plant at 4443 Cook Avenue. Since the war began the Kilgen Company has been producing precision aircraft assemblies for the government, operating from a number of different buildings. The new plant, however, enables the company to bring under one roof all of its activities.

The building occupies approximately one city block, facing on two boulevards (Florissant and Bircher) and parallels the Terminal Railroad tracks, giving access to shipping on all lines. The structure, of brick and steel, is composed of three separate sections, joined together. The front, a two-story building, houses the offices, engineering and production departments. Next to this is an assembling room, over 100 feet wide and approximately thirty feet high and long. Directly adjoining this is a long one-story plant for the fabrication of parts prior to assembly.

Many features not usually found in organ factories are incorporated in the building. There is a complete system for controlling humidity and temperature so as to keep constant the proper moisture content of the wood on which work is done. A separate glue laboratory provides for the proper mixing of the new types of plastic glue. There is a system of wiring which permits the installation of machines, both small and large, in almost any part of the building and special steam generators are installed for

molding plastic bonded plywood. The building has a sprinkler system. There is a complete system of fluorescent lighting that eliminates shadows cast from artificial light.

While detailed information as to the type of work done is restricted, it is known that this company has produced many of the combat gliders used on the front and assemblies for the B-29 super-fortress. Meanwhile the organ service department has continued to function.

The Kilgen Organ Company, headed by Eugene Kilgen, president, and Max Hess, vice-president and chief engineer, has a long history. Kilgen organs were first built in the United States in 1851 and in St. Louis in 1873. The existing corporation was organized shortly after the death of Charles Kilgen, Sr., father of the president of the present corporation.

MAEKELBERGHE IN RECITAL FOR BALTIMORE STUDENTS

August Maekelberghe, who is taking the summer organ work at Peabody Institute in Baltimore, gave his first recital for the students of the conservatory and Johns Hopkins University at the Maryland Institute of Art on the evening of July 2. The summer course he is teaching has seventeen pupils enrolled. In addition to the following program Mr. Maekelberghe responded to six encores from his enthusiastic audience: Concerto No. 1 in G major, Vivaldi-Bach; Arioso, Bach; Scherzetto, Vienne; Pastorale, Milhaud; Toccata and Fugue in D minor, Bach; First Movement from First Sonata, Hindemith; Allegro Cantabile from Fifth Symphony, Widor; "Listen to the Pretty Tinkling Bells," Mozart; "Belgian Mother Song," Benoit-Courboin; Fantasia, Maekelberghe.

Virgil Fox was in the audience and asked for permission to play Mr. Maekelberghe's Fantasia at a recital in the National Cathedral in Washington.

THE REV. OSCAR RAUSCHELBACH, organist, choir director and assistant pastor of Hope Lutheran Church, Chicago, died July 9 at the home of his parents in Detroit. Mr. Rauschelbach, who had been associated with the church for five years, was unmarried. He was 36 years old.

M. P. MÖLLER, INC., BUYS HENRY PILCHER'S SONS

TAKES LOUISVILLE CONCERN

William E. Pilcher, Jr., and Other Key
Men in Organization Which Built
Organs Over a Century
Join the Möller Staff.

M. P. Möller, Inc., of Hagerstown, Md., through its president, M. P. Möller, Jr., has announced the purchase of the organ building business, good-will and inventory of Henry Pilcher's Sons, Inc., of Louisville, Ky.

M. P. Möller, Jr., in discussing the purchase of the Pilcher interests, stated that the Möller sales organization has been augmented by the appointment of William E. Pilcher, Jr., former vice-president of the Pilcher organization, as Southern sales manager in charge of Möller sales for Kentucky, Tennessee, Arkansas, Louisiana, Texas, Mississippi, Alabama, Georgia, South Carolina, Florida and parts of North Carolina, Virginia, Ohio and Indiana. Southern sales headquarters will be located at 324 Fin-castle Building, Louisville. Branch office sales will be in charge of Henry Haury in Houston, Tex., David Woodall in Atlanta, Ga., Louis Adams in Orlando, Fla. (all three formerly with Pilcher), and Adolph Rive and Emile Rive in New Orleans and D. A. Pressley in Columbia, S. C.

The merging of these two large concerns, whose work stands in every part of the United States, is of interest to every organist and organ builder. The combined prestige of the two builders, one of them in business for nearly seventy years and the other longer than a century, is to be maintained under the new arrangement and several key men in the Pilcher organization are being transferred to the Möller staff.

From a humble beginning in 1875 at Warren, Pa., Mathias P. Möller, who came from Denmark as a boy, realized his ambition to create the great factory he established. To help reach this objective Mr. Möller surrounded himself with men whose lifework has been the creation of instruments that have continued the ideals of the founder. From the present large plant at Hagerstown thousands of organs have gone to all parts of the world, making worldwide the Möller fame through sixty-nine years.

Henry Pilcher, who first built organs in 1820, came from England to America in 1832 and located in New Haven, Conn. The earliest record of his construction of an organ here was in 1839. In the years between this date and 1852 he moved successively to New York, to Newark and to St. Louis. Henry Pilcher & Sons was organized in St. Louis in 1852 and began a steady growth in the manufacture of organs.

Henry Pilcher retired about 1858, his sons carrying on, to be followed in turn by the grandsons, under the name of Henry Pilcher's Sons. In 1862 the firm located in Chicago, remaining until the great fire of 1871, when it was moved to its present home in Louisville.

J. Stoddard Johnstone in his "Memorial History of Louisville" wrote in 1896 that Henry Pilcher's Sons had given Louisville more fame at home and abroad than any other instrument maker.

MARGARET WHITNEY DOW KEPT BUSY IN CALIFORNIA

Miss Margaret Whitney Dow, F.A.G.O., formerly of the Florida State College for Women, has been engaged as organist and choir director for the summer months at the First Presbyterian Church of Van Nuys, Cal., where she has gone to make her home. Miss Dow will teach privately in Van Nuys.

HEINZ ORGAN STANDS IN BEAUTIFUL CHAPEL

BUILT BY AEOLIAN-SKINNER

Four-Manual Proves Effective Despite
Difficulties Met in Overcoming
Lack of Adequate Space
for Its Installation.

In the rarely beautiful Heinz Memorial Chapel at the University of Pittsburgh, a building of national fame, there is a four-manual organ that is in keeping with the edifice and that stands out in a city which can boast many great organs. The instrument was built by the Aeolian-Skinner Company. The stop scheme never was published in THE DIAPASON, largely because of the long wait after the awarding of the contract and the completion of the instrument in the Boston factory, made necessary by the length of time taken to complete the chapel. Work on the organ began in the summer of 1934, but it was several years before it could be installed.

This instrument is one of great effectiveness because of the excellent acoustics of the building. It was necessary, however, to string the pipes around the triforium of the choir, as the organ space originally provided by the architect was entirely inadequate. Even under the arrangement finally followed the Aeolian-Skinner Company was obliged to adopt considerable duplexing and unifying to stay within the room available.

In response to requests from several readers the stop scheme of the organ is herewith presented:

GREAT ORGAN (Enclosed).

Double Diapason, 16 ft., 73 pipes.
Diapason No. 1, 8 ft., 73 pipes.
Diapason No. 2, 8 ft., 73 pipes.
Major Flute, 8 ft., 73 pipes.
Tuba (from Solo), 8 ft., 73 notes.
Melodia (from Choir), 8 ft., 73 notes.
Dulciana (from Choir), 8 ft., 73 notes.
Gemshorn (from Choir), 8 ft., 73 notes.
Octave, 4 ft., 73 notes.
Grave Mixture, 2 rks., 122 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Harp and Celesta (from Choir).
Chimes (from Echo), 25 notes.
Tremolo.

SWELL ORGAN.

Contra Salicional, 16 ft., 73 pipes.
Bourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Gedeckt (from 16-ft. Bourdon), 8 ft., 12 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 73 pipes.
Salicional (from 16-ft. Salicional), 8 ft., 12 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Celeste, 2 rks., 8 ft., 146 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute d'Amour (from 16-ft. Bourdon), 4 ft., 12 pipes.
Violina, 4 ft., 73 pipes.
Salicet (from 16-ft. Contra Salicional), 4 ft., 12 pipes.
Nazard Flute (from 16-ft. Bourdon), 2 1/2 ft., 73 notes.
Piccolo (from 16-ft. Bourdon), 2 ft., 12 pipes.
Flautina, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (separate Tremolo), 8 ft., 73 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Traverso Flute (from Melodia), 4 ft., 12 pipes.
Dulcet (from 16-ft. Dulciana), 4 ft., 12 pipes.
Dolce Twelfth (from 16-ft. Dulciana), 2 1/2 ft., 73 notes.
Dolce Fifteenth (from 16-ft. Dulciana), 2 ft., 12 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.
Tremolo.

SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tuba Clarion (from 8-ft. Tuba), 4 ft., 12 pipes.
Harp and Celesta (from Choir).
Tremolo.

ECHO ORGAN.

Echo Bourdon, 16 ft., 73 pipes.

Muted Viol, 8 ft., 73 pipes.
Muted Viol Celeste, 8 ft., 73 pipes.
Flute, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Chimes, 25 tubes.
Tremolo.

PEDAL ORGAN (Augmented).

Diapason Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Metal Diapason (from Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Contra Salicional (from Swell), 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Dulciana (from Choir), 16 ft., 32 notes.
Echo Bourdon (from Echo), 16 ft., 32 notes.
Octave (from Pedal Diapason), 8 ft., 12 pipes.
Gedeckt (from Pedal Bourdon), 8 ft., 12 pipes.
Cello (from Pedal Violone), 8 ft., 12 pipes.
Echo Flute (from Echo), 8 ft., 32 notes.
Still Gedeckt (from Swell), 8 ft., 32 notes.
Super Octave (from Pedal Diapason), 4 ft., 12 pipes.
Waldhorn (from Swell), 16 ft., 32 notes.
Tuba (from Solo), 16 ft., 12 pipes.
Tuba (from Solo), 8 ft., 32 notes.
Tuba Clarion (from Solo), 4 ft., 32 notes.
Chimes (from Echo).

R. O. WHITELEGG RECOVERING FROM ATTACK OF PNEUMONIA

Richard O. Whitelegg of the M. P. Möller organization in Hagerstown, Md., a nationally eminent organ designer, is recovering from a severe illness. He made such progress in July, however, that he is expected to be back at the Möller factory in a few weeks.

Mr. Whitelegg was taken ill while in New York for the May festival of the American Guild of Organists and went through a severe attack of pneumonia. He was able to leave the hospital for his home July 15, greatly improved and entirely out of danger.

RUBY H. SWANSON IS BRIDE OF CORPORAL E. O. PETERSON

Miss Ruby H. Swanson, daughter of Mr. and Mrs. George Swanson of Arlington, Mass., and Corporal Einar O. Peterson, USAAF, son of Mrs. Frank Peterson and the late Mr. Peterson of Manchester, N. H., were united in marriage June 24. The ceremony took place in Gethsemane Lutheran Church, Manchester, of which both the bride and groom are members. The Rev. G. Theodore Forsberg of Concord, N. H., officiated. Only the immediate families were present for the ceremony and reception which followed at Six Acres.

Mrs. Peterson is a graduate of the New England Conservatory of Music and has attended the Westminster and Christiansen summer schools. She has been active for several years as a teacher of music and organist and choir director of Gethsemane Church. Corporal Peterson is stationed at Mitchel Field, New York, as radio operator with a bomber squadron. He was formerly on the advertising staff of the Union-Leader in Manchester.

CATHARINE CROZIER PLAYS IN EASTMAN SUMMER SERIES

Catharine Crozier gave a recital in the summer series of concerts at the Eastman School of Music July 13. Kilbourn Hall was filled with an enthusiastic audience, who heard a brilliant and musicianly performance of the following program: Symphonic Chorale, "Abide with Us, O Saviour," Karg-Elert; Chorale Preludes, "Comest Thou, Jesus," "In the Hour of Utmost Need" and "Rejoice, Beloved Christians," Bach; Fantasie and Fugue on "Bach," Liszt; Sonata No. 1, Hindemith; "Divertissement," Vierne; "The Reed-Grown Waters," Karg-Elert; Allegretto Grazioso, Sonata in G, Robert Russell Bennett; Toccata, Sowerby.

In addition to her recital activities Miss Crozier has a large class of pupils at the Eastman School of Music, where she will teach until Aug. 6.

J. MAX KRUEDEL'S five choirs at the Linwood Methodist Church, Kansas City, Mo., report the close of their most successful season, with more than 400 enrolled during the year; this despite the fact that ninety members of the choirs, both men and women, are in the service of the nation.

DR. CHARLES O. BANKS



DR. CHARLES O. BANKS DEAD; LONG IN BROOKLYN CHURCH

Dr. Charles O. Banks, F.A.G.O., organist and choirmaster of the Episcopal Church of St. Luke, Brooklyn, N. Y., with which he had been associated for twenty years, died July 23 in Adelphi Hospital after a brief illness. He was 48 years old. Dr. Banks was organist of the Apollo Club, director of music of the Polytechnic Institute Glee Club and director of the Brooklyn Dime Savings Bank Chorus. He received the degree of doctor of music from the New York College of Music in 1942.

Dr. Banks was born in Wilkes-Barre, Pa., and sang there as a boy in St. Stephen's Church, moving to Brooklyn in 1916. He studied the organ under the late R. Huntington Woodman. Before going to St. Luke's Dr. Banks was organist at St. Paul's Church and the Lutheran Church of the Incarnation. He was a member of Lexington Lodge, F. and A. M.

Dr. Banks leaves a widow, Mrs. Edna Salomon Banks; a daughter, Edecha, and a brother, Frank E. Banks.

MEMBERS OF THE VAN DUSEN Organ Club and Mrs. Jane Cutler joined in arranging a reception for Kenneth Cutler at his home in Chicago Sunday afternoon, June 25. Kenneth is a pharmacist mate first-class and has been in service more than two years in the South Pacific, the past year being spent in New Zealand. A number of the club members and others of his friends joined in the festivities. The home has a fine organ, piano, record player and recording machine. Guests were entertained with musical selections by club members and other artists, including Kenneth himself, who performed at the organ and accompanied Mrs. Edna Thompson, soloist of the Second Presbyterian Church. Other members who played were Sara Hammerschmidt, Kay Tutules, Mary Lou Hampton and Marie Swab. The Bergstroms did some comedy songs and skits and Miss Marcia Sandahl sang a group of songs. Sandwiches, cookies and punch were abundantly supplied. Mr. Cutler left July 5 for San Diego for further assignment.

IN THIS MONTH'S ISSUE

M. P. Möller, Inc., purchases organ business and goodwill of Henry Pilcher's Sons, thus merging two of the oldest and most prominent organ building establishments in the United States.

Four-manual Casavant organ is opened in St. Matthew's Lutheran Church at Kitchener, Ont.

Canadian College of Organists announces program of its annual convention, to be held Aug. 30 and 31 at St. Catharines, Ont.

How d'Aquin thrilled worshippers in Paris told in recollections by Mercier, translated by Professor Edward D. Seeber of Indiana University.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago 4, Ill.

DETROIT WOMAN ORGANISTS HOLD THEIR ANNUAL MEETING

The Woman Organists' Club of Detroit held its annual meeting, the last of this season, on June 27 at the Swedenborgian Church. Dessert was served by the women of the church, after which was held the annual business meeting, presided over by the hostess and vice-president, Elizabeth Root Murphy. The following officers were elected for the coming year: President, Mrs. Murphy; vice-president, Edith Wykes Bailey; secretary, Agnes Keils; treasurer, Willow Blakeley.

After the meeting a recital was given by Agnes Keils, Helen Whitmarsh Summers and Elizabeth Murphy, organists, assisted by John Murphy, tenor, accompanied by Mrs. Murphy.

ET NON IMPEDIAS MUSICAM



(3) See Numbers 1-2-4-5-6
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Ernest Arthur Simon Enters 44th Year at Louisville Cathedral

ERNEST ARTHUR SIMON

Ernest Arthur Simon, organist and choirmaster of Christ Church Cathedral in Louisville, Ky., completed his forty-third year of service June 22. Coming to the cathedral in 1901, he began the arduous task of building a fine choir of sixty men and boys and succeeded so well that his choir soon found itself with a reputation extending far beyond the boundaries of the diocese of Kentucky.

Having been educated in London in the Victorian days, Mr. Simon went to Louisville endowed with every necessary qualification for his work. This did not mean mastery of scales and arpeggios alone, but a combination of patience, exacting labor, appreciation of the best in music, the courage to set before the congregation music which they sometimes do not at first appreciate, and a gift of being able and willing to make lasting friends of his men and boys. The main-spring of his success with the choir has been his absorbing interest in it. The boys have always had a quality of tone at which one marvels Sunday after Sunday. The men afford a firm foundation for the lighter boy voices and nearly all of them are accomplished soloists. Two of them recently observed their fiftieth anniversary in the choir, having served first as boy choristers. On the Sunday on which the annual award of medals was made to the successful boys, these men—Albion S. Cornwall and James W. Wyman—were called from their places in the choir and received a tribute from Dean Haines and the congregation.

Mr. Simon's outstanding contribution to the advancement of church music is his treatment of the hymn-tune. He rescued it from the rut of monotony and treadmill style and set it up as an individual form of musical art. Each hymn is subject to a keen and sensitive interpretation. Here tempo has an important place, every hymn being played at a speed suitable to the meaning of the

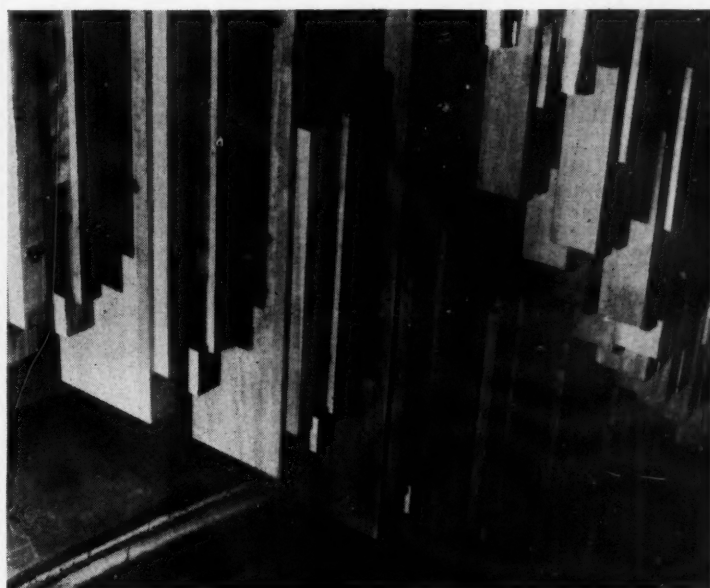


words. His organ students receive a severe grilling in playing hymns and his choir spends much time practicing them.

Mr. Simon is a member of the American Guild of Organists. During the past winter members of the Louisville Chapter gave a series of weekly recitals on the cathedral organ, a fine instrument of four manuals, forty-five stops and magnificent set of chimes.

MISS LUCILLE ZETTY has been appointed minister of music at the First Methodist Church, Anderson, Ind. Miss Zetty is a graduate of the high school at Quakertown, Pa. She was graduated recently from Westminster Choir College at Princeton, N. J., and was a soloist in the Westminster choir.

DWIGHT JAMES BRUCE, organist and director at the First Baptist Church, Savannah, Ga., celebrated his fifteenth anniversary as organist there June 18 with a special performance of Rossini's "Stabat Mater" by the choir of forty voices.



WHY ARE CONSOLES SO LARGE?

Because organists demand as standard equipment a number of space-consuming devices which they seldom use or require. When did you last use the reversibles for the manual unison couplers? In how many compositions is "Manual 16-ft. stops off" an essential?

Each of this type of aids may be employed once in a while—but the whole class is unessential. The mechanism for each occupies space—and little by little the consoles are widened and the top is shoved up until it is difficult to see the choir. The organist is then the loser.

If you are planning a large organ, have a remote control action so that you may buy all the gadgets you wish and yet have the console relatively small. If you plan a smaller organ, by all means save money by having the mechanism put in the console, but keep the mechanical requirements to the minimum.

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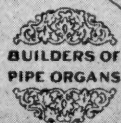
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JAMES N. REYNOLDS

After an active career covering forty-five years in the organ business James N. Reynolds, the Atlanta organ expert, is now enjoying a life of comparative ease at his home in Mountain Lake, on Lake Wales, in Florida, where he is within hearing of the famous Bok Singing Tower. Here he recalls organ construction in the early days and the lessons he learned in the course of his long years of activity that began in his teens. At the suggestion of THE DIAPASON he has written down a few reminiscences that will be of interest to his friends and acquaintances among organists and organ builders and to others whose eyes will fall on these paragraphs.

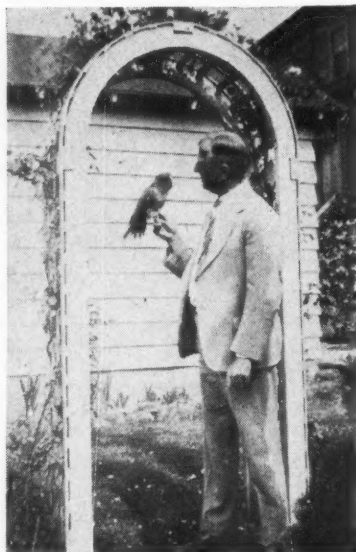
"I do not remember when I learned how an organ pipe sounded," says Mr. Reynolds. "It must have been very early, as I remember distinctly showing the pipes of the E. & G. G. Hook organ that was in the church in which I grew up to several persons, blowing them and explaining how the sound was created. I also remember that at the age of 12 years I would open the swell-box doors at the sides of the organ on special occasions 'to let out the tone more.' I was also an organ 'pumper.'

"Of course when I began there was almost nothing but mechanical actions of some sort, either tracker or sticker, or combinations of both. The mechanical-pneumatic for large and important organs was the aristocrat. It was used by Roosevelt, Hook & Hastings, Johnson, Odell, and somewhat later Hutchings. Jardine did not go in for much of anything but straight tracker of a very heavy type. Later they all got to tubular-pneumatic for their important work. Farrand & Votey came in with some tracker work in their earlier years, and in small organs. Then they set great store by their individual chest with tubular action. Roosevelt built a combined action for most of his regular work—individual chests with tracker-pneumatic action, or the same chest with a very simple form of single-exhaust tubular key action, tracker-pneumatic stop action and mechanical couplers. That worked very well and was reliable. He built many large organs with an electro-pneumatic action that was very simple, and he was the builder who made that action practical, as he was also the first to apply adjustable combination action. Pretty soon they were all building tubular-pneumatic action, some of the builders starting with that, such as Estey and Kimball, who built large numbers of a very substantial type. Only last week I visited an Estey of that type that I installed thirty-seven years ago; it is still a very fine small organ.

"The next upheaval was compound couplers, and many were the griefs and failures of the full tubular organ. What a time they had trying to get the mixer blocks tight to prevent running when the couplers were on! I remember one builder who sat up all night worrying with this, and the organ had to be shown the next day. Along about daylight he sent out for a hunk of beef tallow, pulled out all tubes to the couplers and swabbed out the borings with the tallow, and when the tubes were put back the thing worked. After that the problem was easy and the borings were either swabbed with shellac or the whole block was dipped in shellac before being assembled in the action.

"Sometimes I had to go out to organs where the whole stop action was on because the tube blocks had dried out or were checking, and sometimes because of failure of the console men to dip the blocks. I would have to seal all the end wood and put the tubing back. Then everything would be serene. Those were the 'funny' days, and no one had any respect for electric action, as it was at best an experiment, and failures were so frequent that the leading organists would have none of it.

"Few realize what a task it was to build electric action then. Magnets and all other parts had to be made by the builder, and every action was different. There was no such thing as buying on the market, there were no electric supplies, and naturally every builder thought the others were all wrong. The greatest trouble was with the magnets. They were all too large, all consumed too much current, and they did not last long. Pitting



and burning of contacts was common, and for a long time electricity was not used for anything but remote sections of an organ. What a far cry it is to the beautiful mechanism we have today!

"But I have always been thankful for my tracker organ experience. Some of the grandest work was on that action, and it was amazing how they did divided work, detached consoles, etc., with it, and made it all practical, and in many cases the action touch was not at all heavy. The best of the tracker work was beautiful. Roosevelt did nothing but the finest work, his coupler equipment was most accurate, every part was finished, the adjustments were of the highest order and it all worked. Hook & Hastings and Hutchings did excellent work, and Johnson organs were all good, though his action work was more cumbersome than that of the others. Johnson was a great exponent of pneumatic lever actions and was rather slow to make improvements.

"Once in a while I come across one of those older organs, and it is a treat to go through them and note how they have stood use and time, and it is a rare exception when one of them is not worth modernizing.

"Most of the organs then were mere lists of stops—diapasons, octaves, twelfths, fifteenths, mixtures, and a good many poor reeds. Roosevelt and Hook & Hastings made good reeds. The latter used brass wedges and their reeds stood up. Those two builders were liberal in the use of spotted metal for pipes, and their diapasons were good. It was amazing what results they achieved with reeds on low pressure. Strings were all poor, scales were too large and pressures were too low, and voicing was crude. About that time Philipp Wirsching brought the frein from Europe, and that started the era of good strings. Some of the broad string tones then became really stringy and were very fine, especially the violas, 'cellos and violins. The gambas never amounted to much, however, until the scales were reduced. Then it did not take the progressives long to adopt the roll in place of the frein. Since then we have had excellent strings.

"Roosevelt led in improving diapasons, and gradually all builders got away from the idea that a diapason was merely a big stop without any real character or anything typical of the name.

"Then came, to my mind, the most woeful period of American organ building—the fluty organ, which led directly to the theater organ. Even now there are a lot of those hoity organs in use and one builder still voices along that line, adding mixtures and mutations because of demand, although they do not blend with his tubby scales in other stops. Whenever I get hold of one of those misfits I invariably make something else of the stops that will transform, and take out enough of the others to get in bright and corroborative tone, so that the better ones rebuild quite satisfactorily. The real theater organ was the most terrible thing that ever struck organ building. It is gone, except for the relics that hang on.

"As I look about me today I have every cause for thankfulness for the lovely organs that are on every side. How we have gone back to sound tone principles for the most part, and how we



Tonal requirements of Guilmant

One of the most noted organists of his time, Felix Alexandre Guilmant was internationally acclaimed as a ranking virtuoso and as creator of numerous organ works which still enjoy world-wide performance. He toured extensively throughout many countries and his last American engagement was in a series of thirty-six recitals at the St. Louis World's Fair in 1904.

Also renowned as a teacher, he headed the organ department of the Paris Schola Cantorum, which he founded with Charles Bordes and Vincent d'Indy, later holding a similar post at the Paris Conservatoire, where his pupils included the now famed Marcel Dupre and Joseph Bonnet.

The Guilmant Sonatas, without which no standard organ repertoire is complete, require a wide variety of tonal effects, from great sonority to the most delicate celeste effects.

To adequately encompass these changes, the Wicks organ blowers are built with ample wind capacity to maintain heavy chords, yet are quiet in operation, enabling the softest passages to be played without blower noise interference.

"The Masters applaud"

WICKS ORGANS

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have improved stops that really needed it! Mixtures and mutations have returned and there is an intelligent effort to make them what they should be, instead of strings fighting foundations. Instead of huge, blatant reeds of the tuba type, with nothing more than a 4-ft. flute to cut them, we have a build-up of the tonal scheme, we have blend and cohesion. Of American actions nothing need be said—we lead the world.

"Years ago I devoted most of my attention to tone and balancing. I believe I have accomplished something in that field. I love it, it is the crown and glory of the organ, and a special satisfaction is taking an existing organ and literally making something of it. Today the organ is a glorious thing to me—veritably the king of instruments. What respect I have for the clever mechanisms! What reverence I have for pipes! Without that one

can never be more than an assembler, or a repairer. There is no future for the man who does not catch the vision."

The picture shows Mr. Reynolds in the garden of his home in Atlanta. On his finger is Polly. He has been an interesting member of the family for some years and is a very intelligent and companionable chap. His vocabulary is extensive, but always in a strictly proper way.

THE CHOIR OF THE Church of the Covenant, Erie, Pa., opened the Sunday evening series of sacred concerts in the amphitheater at Chautauqua, N. Y., July 2. The choir, directed by Federal L. Whittlesey, sang a program of interfaith choral music. It consisted of two numbers from the Jewish synagogue, two from the Eastern Orthodox Church, two from the Roman Catholic Church, two spiritual folk-songs, two Negro spirituals and two Protestant anthems.

BROADCASTS BY BIGGS REACH NO. 100 ON AUG. 27

OFFERINGS FROM CAMBRIDGE

Music of Colonial America and Works of T. Tertius Noble Are Special Features in July — To Play Rheinberger Sonatas.

Programs for August and September by E. Power Biggs, the Fiedler Sinfonietta and assisting artists, to be broadcast over the Columbia System from the Germanic Museum of Harvard University, Cambridge, Mass., are announced. The programs are played on the Aeolian-Skinner organ. These recitals go on the air from 9:15 to 9:45 Eastern war time every Sunday morning. The offerings for the three months from July to September are:

July 2—Music of Colonial America, for organ and brass, by William Selby, Le Jeune and Handel.

July 9—Music of Colonial America, for organ and violin, by William Felton, Correll and Handel.

July 16—Music for oboe and organ by Telemann and Bach.

July 23—Program of organ compositions by T. Tertius Noble.

July 30—With the Fiedler Sinfonietta, classic and modern concertos for organ and orchestra.

Aug. 6—With flute and violin, "The Musical Offering," Bach.

Aug. 13—Organ music of Max Reger and Bach.

Aug. 20—Trio-Sonatas of Buxtehude, Leclair, etc.

Aug. 27—The one hundredth broadcast of the series. Program to be announced.

Sept. 3—Program for woodwinds and organ.

Sept. 10—Chorale and Toccata for organ and brasses, Roy Harris (first performance), the composer conducting.

Sept. 17—Organ sonatas of Rheinberger.

Sept. 24—With the Fiedler Sinfonietta, classic and modern concertos for organ and orchestra.

Of special interest is the fact that the one hundredth of these broadcasts will be heard Aug. 27. The programs of music of Colonial America form another special feature and organists were espe-

cially interested in the program of compositions of T. Tertius Noble July 23.

These programs, made possible through the interest of Mrs. Elizabeth Sprague Coolidge, have brought classical organ music to the notice of music-lovers throughout the land.

FOUR MONTREAL ORGANISTS, BONNET PUPILS, IN RECITAL

A recital by four pupils in the classes of Joseph Bonnet and Georges Emile Tanguay marked the close of the season's activities at the Conservatoire de Musique et d'Art Dramatique of the Province of Quebec in the city of Montreal. The recital took place in the Church of the Messiah June 16. Edgar Lechasseur opened the program with the Bach Canzona in D minor, played with dignity and conviction, in a registrational layout that allowed the gravity of the music to speak for itself. Mlle. Juliette Boivin played the Fantasia in G of Bach with full comprehension of its diversified moods and its opportunities for tonal variety. Mlle. Madeleine Martin gave an outstanding performance of music by Andrée Gabrieli, George Muffat, Bach and Bonnet. The Adagio from Bach's Fifth Trio-Sonata was marked by masterly registration. Mlle. Martin's playing of Bonnet's "Chant du Printemps" displayed splendid understanding of the spirit behind the work.

Bernard Leshley set himself the arduous task of performing the difficult double-pedal setting by Bach of the chorale "Aus tiefer Noth," as well as the Prelude and Fugue in E flat. He played Buxtehude's Chorale Prelude "Von Gott will ich nicht lassen" with commendable simplicity.

GEORGE M. BREWER.

GEORGE HEWITT of Paterson, N. J., member of Lee & Hewitt, a Paterson firm of architects and engineers, for the last thirty-eight years, died June 24 after an illness of several months. His firm designed and built many New Jersey school buildings. He also served as a consulting engineer in the construction of the naval dry-dock in Bayonne. Mr. Hewitt was organist of the Reformed Church of Nutley, N. J. He leaves a widow, Mrs. Irma M. Post Hewitt; two sons, William and Edward; a daughter, Mrs. Carlton Dane, and three brothers.

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Beebe. Magnificat and Nunc Dimittis.....	9289	.20
Fichthorn. Strong Son of God (Full).....	9254	.16
Gaul, H. Behold us, Lord, a little space.....	9274	.16
Gossler. For Thy Gifts Untold.....	9322	.15
Hammond. A Short Communion Service in E minor.....	9259	.15
Huhn. We Fight for Peace.....	9343	.15
Malotte. The Lord's Prayer (SAB).....	9264	.15
Scott. Like as a Father.....	9265	.16
Shelley. Into the woods my Master went.....	9318	.15
Taylor, R. M. Psalm 122.....	9287	.20
Wasner (arr.). To Thee, the Holy Ghost, we now pray..	9273	.10
Wolf, W. A. Go thou, in life's fair morning.....	9330	.15
Woodman. A Sword (Full).....	9320	.15
Wylie. Hilltop.....	9334	.15

WOMEN'S VOICES

(3 parts, unless otherwise specified)

Homer. There's heaven above (Full).....	9245	.15
Huhn. We Fight for Peace.....	9344	.12
Mueller. Create in me a clean heart.....	9301	.15
Now thank we all our God.....	9302	.16
Niles (arr.). When Jesus lived in Galilee (with children's chorus in unison).....	9268	.15

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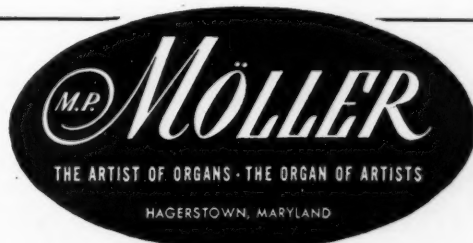
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Test Pieces for 1945 Examinations.

Announcement is made of the test pieces for the Guild examinations in 1945. The examination committee is making one piece compulsory for everyone, and for the second piece a choice of one of three may be made. The pieces are as follows:

ASSOCIATE.

1. "We Believe in One God," Bach.
2. The candidate must play one of the following three pieces: (a) "Carillon," Eric DeLamarter (H. W. Gray Company); (b) Chorale Prelude on "St. Flavian," Seth Bingham (H. W. Gray Company); (c) Allegretto from "Sonata No. 4, Mendelssohn (Schirmer).

FELLOWSHIP.

1. Prelude and Fugue in B minor, Bach.
2. The candidate must play one of the following three pieces: (a) Toccata, Leo Sowerby (H. W. Gray Company); (b) Sonata in D minor, Rheinberger (first movement only) (Novello Company); (c) Intermezzo from Symphony 6, Widor.

Dinner and Election in Kansas City.

The Kansas City Chapter held a dinner meeting at St. Paul's Episcopal Church June 27. After dinner an informal business meeting was held, with reports of committees, discussion of plans for the coming year and election of officers. The membership committee reported five new members—Miles G. Blim, Luther Cortel-you, Corporal Dick Mahan, Miss Mar-

garet Krehbiel and Miss Marian Hessel. Plans were discussed for a membership drive, a hymn festival to be held early in the fall and a minister-organist dinner for the discussion of mutual problems.

The following officers were elected: Dean, Clarence D. Sears; sub-dean, Dr. Charles Griffith; secretary, Mrs. Edmund Jordan; treasurer, Miss Helen Hummel; registrar, Miss Hester Cornish; librarian, Mrs. James H. Cravens; auditors, Miss Pearl Voepel and Mrs. Gerhard Wiens; board members, Mrs. Edna Billings, Mrs. Paul Esping, Luther Crocker and Edwin Schreiber.

HESTER CORNISH, Registrar.

Warden Elmer Albany Guest.

The Eastern New York Chapter held its annual banquet at the University Club, Albany, June 24. Warden S. Lewis Elmer was guest of honor. Warden Elmer's talk was most interesting. He gave us a history of the inception of the Guild in England and America and outlined plans for expansion of the organization.

Officers elected for next season are: Dean, Robert W. Morse; sub-dean, Duncan Trotter Gillespie; treasurer, Leo D. Ayen, Jr.; secretary, Mrs. Edmund Conklin.

HAROLD STEVENS, Secretary.

Class by Webber in Birmingham.

The Alabama Chapter presented

Thomas H. Webber, Jr., in a master class for organists in June in Birmingham. About twenty-five organists were enrolled. Two informal recitals were played by Mr. Webber, one at the Sixth Avenue Presbyterian Church, on the Austin organ, and the other at the Independent Presbyterian, on the three-manual Skinner. Compositions of Bach, Demereaux, Weinberger, Jongen, Walond and Edmundson were included.

MRS. MINNIE MCNEILL CARR.

Waterloo, Iowa, Chapter.

The Waterloo, Iowa, Chapter held a picnic at Byrnes Park June 27. Reports were made by Dean Ellen L. Parrott, Homer Asquith and Mrs. Adelaide Altland, who attended the regional convention in Chicago June 18 and 19. An interesting program of services in Westminster Abbey was read by Dean E. L. Parrott.

Chapter activities will be continued in September.

MRS. ADELAIDE ALTLAND, Sub-dean.

Rochester Chapter Proceedings.

The Rochester Chapter met June 5 in Kilbourn Hall at the Eastman School of Music of the University of Rochester for an evening recital and discussion of organ music for the church service. Harold Gleason, head of the organ department of the Eastman School, prefaced the recital with a few remarks on the

type of service music available to the organist and what the purposes of organ service music should be. Numbers were played by Mr. Gleason, Edwin Clark and H. Maxwell Ohley.

After the evening program the annual business meeting and election of officers were held. The following slate of officers was elected: Dean, Edwin D. Clark; sub-dean, H. Maxwell Ohley; secretary, Mrs. Anna Goss; treasurer, Ruth P. Sullivan; librarian, Jean Halbing; registrar, Catharine Crozier Gleason.

H. MAXWELL OHLEY.

Organ-Piano Program in Sacramento.

Rosalie Brandt, pianist, and G. Leland Ralph, organist, gave a recital for the Sacramento, Cal., Chapter June 6 in the First Baptist Church of Sacramento. Mr. Ralph played the following organ selections: "Piece Heroique," Franck; "Harmories du Soir," Karg-Elert; "Carillon," Vierne; "Will-o'-the-Wisp," Nevin; "To an American Soldier," Van Denman Thompson; "To a Wild Rose" and "To a Water-Lily" (from "Woodland Sketches"), MacDowell; Spring Song, Hollins. Piano and organ duets by Mr. Ralph and Miss Brandt were these: "Clair de Lune," Debussy; Intermezzo from Symphonic Piece, Clokey; Toccata from Fifth Symphony, Widor; Allegro Scherzando, from Piano Concerto No. 2, Rachmaninoff.

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General Anthems for Women's Voices

Two-Part (S.A.)

Children of the Heavenly King.....	Henry Purcell (arr.)
Come, Blessed Saviour.....	J. S. Bach (arr.)
Give Ear Unto Me.....	B. Marcello
God is a Spirit.....	W. S. Bennett
God is My Shepherd.....	Anton Dvorak (arr.)
Gracious Saviour.....	C. von Gluck (arr.)
How Lovely are Thy Dwellings.....	Eric H. Thiman
Hymn of Freedom.....	E. Grieg (arr.)
Jesus, Friend of Sinners.....	J. Varley Roberts (arr.)
Jesus, Priceless Treasure.....	W. A. Mozart (arr.)
Jesus Calls Me.....	John Holler
Jesus, Meek and Gentle.....	S. S. Wesley (arr.)
Lead Me, Lord.....	F. J. Haydn (arr.)
Lo, My Shepherd is Divine.....	Henry Smart
Lord is My Shepherd (The).....	John Stainer (arr.)
Love Divine, All Love Excelling.....	J. S. Bach (arr.)
Now Thank We All Our God.....	John Goss (arr.)
O Saviour of the World.....	J. S. Bach (arr.)
O Saviour Sweet.....	J. S. Bach (arr.)
Open Wide, My Heart.....	E. Humperdinck (arr.)
Prayer from "Hansel and Gretel".....	C. von Gluck (arr.)
Saviour, Like a Shepherd.....	

Three-Part (S.S.A.)

Cherubim Song.....	D. Bortniansky (arr.)
Bless the Lord, O My Soul.....	Ippolitov-Ivanov (arr.)
Give Ear Unto My Prayer.....	J. Arcadelt (arr.)
Give to My Restless Heart.....	Hugh Mackinnon
How Lovely is Thy Dwelling Place.....	J. Brahms (arr.)
Hymn of Freedom.....	Eric H. Thiman
Jesus, Friend of Sinners.....	E. Grieg (arr.)
Jesus, Joy of Man's Desiring.....	J. S. Bach (arr.)
Lead Me, O Lord.....	Rob Roy Peery
Lo, How a Rose.....	M. Praetorius (arr.)
My Heart Ever Faithful.....	J. S. Bach (arr.)
O Saviour Sweet.....	J. S. Bach (arr.)
O Praise the Lord.....	J. S. Bach (arr.)
Prayer from "Hansel and Gretel".....	E. Humperdinck (arr.)
To Thee, O Jehovah.....	J. S. Bach (arr.)

Four-Part (S.S.A.A.)

Blessed are They that Dwell.....	J. Brahms
By the Waters of Babylon.....	Philip James
Cherubic Hymn.....	A. Gretchaninoff (arr.)
Come Holy Spirit.....	Boris Levenson (arr.)
For All Who Watch.....	Clarence Dickinson
How Lovely are Thy Dwellings.....	J. Brahms (arr.)
I Believe, O Lord.....	C. Saint-Saens (arr.)
Jesus, the Very Thought of Thee.....	T. L. Vittoria (arr.)
Lord is My Shepherd (The).....	Franz Schubert
Lord Most Holy (Ave Maria).....	J. Arcadelt (arr.)
O Praise the Lord.....	Arensky (arr.)
O Saviour Sweet.....	J. S. Bach (arr.)
Sanctus.....	P. Chesnokoff

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"Workings" of Test Questions in 1944 Examinations of A. G. O.

Fellowship Counterpoint

(Add a Soprano in 4th species and a Bass in third species.) Norman Coke-Jephcott

Mode II
C.F.

(Add Soprano, Alto and Tenor, all in 5th species.) Norman Coke-Jephcott

C.F. Mode II

Associateship Counterpoint

(Add Alto in 1st species and a Bass in 4th species.) Harold Heeremans

C.F. Mode II

(Add Soprano and Alto in 5th species.) Harold Heeremans

C.F. Mode I

(Add Soprano, Tenor and Bass in 1st species.) Anne V. McKittrick

C.F. Mode IV

Associateship Fugue Subjects and Answers

(A) S. Anne V. McKittrick

C.S.

INVERSION

(B) S. Harold Heeremans

C.S.

INVERSION

Associate Melody

Anne V. McKittrick

Sw. Gt. Ped.

Associateship Unfigured Bass

Harold W. Friedell

Associateship Figured Bass

Portion of Recitative from Cantata 19 by J.S. Bach
"THERE WAS WAR IN HEAVEN"

(A)

We firm-ly stand the storm and shock, Tho' hell and sin might well confound us, We

stand se-cure up-on the Rock! With an-gels all a-round us.

Free English Translation by George Mead, Jr.
Harmonization by Harold W. Friedell

(B) Associateship Hymn Tune T. Tertius Noble

When wound-ed sore the strick-en soul, Lies bleed-ing and un-bound,

One on-ly Hand, a pierc-ed Hand, Can heal the sin-ners wound.

[Continued on next page.]

"Workings" of Test Questions in 1944 Examinations of A. G. O.

Fellowship Ground Bass

Anne V. McKittrick

Moderato

Violin I

Violin II

Viola

Cello

pizz

II.

pizz III.

arco

arco

Fellowship Fugal Exposition

Norman Coke-Jephcott

B. A. C. H.

S.

A.

C.S.

C.S.

C.S.

A.

Stretto

Fellowship Melody

Andante

Norman Coke-Jephcott

Violin I

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CHICAGO, AUGUST 1, 1944

[Readers of THE DIAPASON in cities in which the zone system has been established by the postoffice are reminded that to assure prompt delivery of the magazine it is essential that we know your district or zone number. If you have not already done so, please send us a card with the information, thus complying with the new postal rule.]

A Post-War Opportunity

Peace, which will come soon or late, may require as much thought and effort on the part of the American people as war has demanded. Every manufacturer, whether he makes toys or tractors, is giving the matter consideration, if he is at all foresighted. The organ builders of this country are not an exception. Their meeting in Chicago in June was marked by discussion of many problems that will confront them. The period in which there is no organ manufacture may end suddenly, but whether it ends in a few months or in as many years, it will be at a time of industrial revolution, with the entire country clamoring for peacetime products.

With the close of the devastating world struggle will no doubt come an era of peace for generations and organs will have their place of preeminence as memorials, to say nothing of the backlog of prospective new work and reconstruction that has been accumulating during the war.

One of the most unhappy results of the change to wartime production was the effect on the personnel of our organ factories. Some builders have been kept busy with war work, but with the younger men fighting for the nation, with many of the older artisans unable to adjust themselves to the making of war equipment, with an exodus to large plants by those who feared for the future of organs, restoration of peace will find the organ makers confronting the problem of training new forces. There will be inevitably a period of great opportunity for those willing to prepare to take part in the task of supplying the demand for organs in every part of the country. Young men with a flair for mechanics, with a love for music and with the ambition to enter a field in which every artisan is an artist will not overlook the openings in the plants that make organs. What prouder achievement can one contemplate than to have had a part in the design and construction of some of the famous instruments that are monuments to their builders in the great churches of America?

Impressions of a Traveler

If variety is the spice of life, the recitalist who traverses the continent should get plenty of spice, and nearly all of these travelers can tell some interesting experiences. When Alexander Schreiner passed through Chicago in the course of his recent tour he was asked to jot down his reflections when he returned to his home in Salt Lake City. He has complied with the request and has written a brief summary of his impressions after

playing in thirty cities from New York to California.

Mr. Schreiner first speaks enthusiastically of the splendid fraternal spirit in evidence among organists everywhere. He feels that the ideals and purposes of the American Guild of Organists and the Canadian College of Organists are really being put into practice, and are adding to the standing and dignity of the profession.

A complete variety of instruments and auditoriums greet the "itinerant organist." He played the magnificent Aeolian-Skinner of some 150 sets of pipes in St. Bartholomew's Church in New York City and a remarkably versatile Austin organ of only ten ranks of pipes designed by J. B. Jamison in Berkeley, Cal. As to auditoriums, Mr. Schreiner was impressed with one imposing municipal building which was inscribed in classic Roman letters "Dedicated to the Arts and to Civic Virtue." In contrast to this inscription the bulletin-board announced "Wrestling tonight, boxing tomorrow night."

Mr. Schreiner ate hash with a poached egg in New York for \$2, as against a "giant sirloin steak" [supposedly extinct] for 40 cents in Chicago with United States Army officers. He left Denver in a blizzard and stepped off the train in Denton, Tex., in an 85-degree temperature.

After playing a different organ every second day for ten weeks, Mr. Schreiner is full of praise for the many excellent and interesting instruments encountered. From a recitalist's viewpoint, some of the things which, he writes, were especially pleasing were: "1. Reliable combination pistons. 2. Organs which speak directly into auditoriums. 3. Pedal keyboards not obstructed in the back by wide foot-rests, nor in front by overhanging expression pedals and toe studs. 4. Crescendo pedals with 16-ft. manual tone left off. 5. Sforzando pistons and pedals either well out of the way, or eliminated. 6. Great to pedal reversibles at the right of swell pedals. 7. Instruments in which the pipes actually perform what their respective stops promise."

This forms a very interesting picture and we hope that other prominent organists have formed just as favorable an impression of the organists and of the organs of America. We do not doubt they have. As for that New York hash and Chicago steak, we appreciate the obvious inference in favor of Chicago, but if Mr. Schreiner will tell us where he got that steak we will be pleased to tell him where he can get some excellent hash in New York for much less money.

"An order was recently promulgated in Germany confiscating all metal organ pipes to the service of the Reich," writes a commentator whose "Stray Puffs" appear in *Musical Opinion*, London, under the by-line of "Flute." "Thank goodness we have not come to such a pass. I believe that a similar order was made in the last war, but certain historic instruments were exempted from the decree. Dare one hope that the present regime will show such discrimination? Economic experts predict that German recovery will be very slow after the present conflict owing to her exhaustion of raw materials. There seems to be an opportunity here for Hammonds and other makers of electronic organs to introduce Germany to yet another form of *Ersatz*."

A PROGRAM OF COMPOSITIONS for choir and organ by James H. Rogers was presented at the First Presbyterian Church of Olney, Philadelphia, at the morning and evening services June 25. Robert A. Imby, minister of music, arranged this tribute to the late American composer. Walter Lindsay, organist of the church, played the organ numbers. A leaflet inserted in the church bulletin for the day contained a sketch of Mr. Rogers. Among the numbers sung were: "O How Amiable," "Praise Ye the Lord," "I Will Lift Up Mine Eyes" and "O Taste and See." The organ numbers included: Adagio from Sonata in E minor, Arioso, Processional March, Slow Movement from a Sonata, Berceuse in A and Postlude in D minor.

Music for Christmas

Comes from Presses of Publishers Early

By HAROLD W. THOMPSON, Ph.D., L.H.D.

Already the publishers are trimming the Christmas tree. Perhaps the best carol Dr. Noble has ever written heads the list, a carol-anthem really—"O Little Town of Bethlehem" (Gray). The third stanza has a charming descant against SA; the second stanza is a sturdy baritone solo; the fourth has resonant use of unison. The tune itself is just right, strongly rhythmical and never too sweet. This will be a best seller—probably the best seller.

It is a happy idea to publish separately "Jesus Lying in the Manger" from the lovely, atmospheric "Canticle for Christmas" by Philip James (Gray). If you don't know this, you have missed one of the most inspired interpretations of medieval Christmas mood.

Again and again I have recommended the remarkable carols collected in our South by J. J. Niles. G. Schirmer continues to bring out new choral arrangements of them. This year we have "When Jesus Lived in Galilee," for SSA plus children, unaccompanied. Late last year we got two of Mr. Niles' own Christmas melodies: "The King Shall Come," a processional in six parts, unaccompanied, and "The Carol of the Angels," for SATB plus S solo.

Ralph Marryott has a new edition of his "The Searching Carol" (Gray), for SSA accompanied, previously published for SATB. This is the pretty carol that sounds a little like "Flow Gently, Sweet Afton." Felix Guenther has arranged a traditional carol from France, "Noel," for SSA (Gray); it is a graceful tune, to be sung unaccompanied *ad lib*, and the arrangement is easy.

Late last year Victoria Glaser arranged well two Christmas carols (G. Schirmer). The Czech "Cuckoo Carol" for SSAA unaccompanied is delightful if the first sopranos sing cleanly the gaily imitative melody. The Italian "Christmas Carol of the Pifferari," similarly arranged, is melodious and easier.

The best of a number of recent anthems by C. Albert Scholin is his "Behold, the Days Come" (Scholin, St. Louis), which has bass and alto solos. The text is particularly appropriate with its prophecy of peace.

Other Anthems

There is nothing better for the present days than a good, ringing, straightforward anthem of trust and praise. Such is Eric Thiman's "O God of Bethel" (Gray). It has a simple nobility that puts it close to the top of all his work. The organ part is decidedly interesting. Any choir that can sing four parts can manage it—and like it.

Another masculine and direct anthem of high quality is "Give to Our God Immortal Praise" (Kjos, '43), by Don Malin, and it can all be sung by SABar. I can't recall any composition of Mr. Malin's that I haven't liked for its clarity and sanity and vigor.

A more ambitious work than any of the above is Dr. D. McK. Williams' "Grace Be to You, and Peace" (Gray), which runs to nineteen pages and has a solo for a real, sonorous bass. The anthem is most appropriate for the anniversary of a church or a dedication, but the composer has added to the magnificent benediction of St. Paul a stanza of a hymn with some alternate words that make this useful also at Easter or Ascension. You need a good chorus.

Usually I would not like such a stunt as quoting the notes of the Dresden Amen in an anthem, but Ada Billson has done this effectively in a quiet and devotional number of real beauty called "The Lord's Supper" (Hall & McCreary). There is a solo for low voice in what is certainly one of the best communion anthems of several years. It is very easy.

Another lady who has given us something fine is Mrs. Beach, whose "Pax Vobiscum" (Gray) is a beautiful and timely prophecy and promise of peace, with alleluias. It is a sort of choral hymn, and easy; there are four stanzas.

Luther's "The Sanctus" (Gray) is not the canticle as usually sung, but a very interesting number from the German Mass of 1526, translated admirably by Mrs. Clarence Dickinson and edited per-

FATHER RICHARD GINDER



THE REV. RICHARD GINDER, F.A.G.O., Catholic priest and organist, has been announced as the speaker on the Catholic hour over NBC Sundays from 6 to 6:30 p.m., E.W.T., through the month of August. Father Ginder will give four talks on "God."

For the last two years Father Ginder has been on the faculty of St. Charles' College, a preparatory seminary near Baltimore. He is also associate editor of *Our Sunday Visitor*, which circulates half a million copies weekly among Catholics.

Looking Back into the Past

Twenty-five years ago the following news was recorded in the issue of Aug. 1, 1919—

Evansville, Ind., announced the purchase of the large Möller organ installed in the Coliseum at Columbus, Ohio, for the Methodist tercentenary celebration.

Warren R. Hedden, chairman of the examination committee of the A.G.O., announced the election of eleven new fellows and forty-one associates. Among those who had passed the fellowship tests were Miss Lilian Carpenter and Van Denman Thompson.

Ten years ago the following news was recorded in the issue of Aug. 1, 1934—

John Sebastian Matthews, distinguished organist and composer, died July 23 at his home in Providence, R. I. He was born in 1870 in Cheltenham, England.

The compositions of William R. Voris were the subject of an exhaustive review by Dr. Harold W. Thompson.

Charles Marie Widor dedicated three new compositions to as many American organists. Those so honored were Albert Riemenschneider, Charlotte Lockwood Garden and Frederick C. Mayer.

fectly by her husband. This is to be sung antiphonally by adult and youth choirs. There will be wonderful effects if you can follow directions regarding dynamics.

I mention only one other arrangement of an older work here, and that is Professor Gwynn S. Bement's for TTBB of a "Cherubic Hymn" (Gray, '43) by Gretchaninoff, Op. 29.

Canticles and Hymns

An admirable recent setting of the "Benedicite, Omnia Opera" is by Francis E. Aulbach (G. Schirmer, '43). I may have mentioned previously the very fine "Benedictus Es, Domine in F sharp minor" by G. Winston Cassler (Gray, '43), which comes for SATB or for voices in unison.

The Hymn Society of America, Inc., publishes Dr. Seth Bingham's "Thou Father of Us All," one of the best of modern hymn-tunes, with a rather commonplace text that asks for peace. The Army and Navy Commission of the Lutheran Church (Missouri Synod) publishes with Concordia in St. Louis a vigorous hymn with text and music by Walter E. Buszin; it is called "Fear Not the Foe, Ye Men of War."

THE FREE LANCE

By HAMILTON C. MACDOUGALL
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

Unweariedly the organists play their recitals and unweariedly the publisher of THE DIAPASON prints their programs. Here is the age-long secret of perpetual motion bared to all the world. Does the world do anything about it? It seems to keep its place in the eternal procession of the universe unmoved, but it is noting the young players who are practicing day after day and month after month perseveringly, undiscouraged. Youth is the seed-time—the time when technique is grounded and rooted; the "old fellers" look back to the days of hard practice with satisfaction as the days when a bright future was born.

But what has become of the Andante in G by Batiste or the St. Cecilia Offertoire in D, beginning with the pedal solo? How we gloated over the pedal solo, trombone and all the "fixins" coupled! We hoped everyone jumped when the low D was sounded! And what about the Batiste Offertoire in A flat, arranged for mixed quartet to sacred words? Where have the Adolf Hesse Variations in A flat on "God Save the King" gone? How we exulted in the variation with the pedal octaves. Those were great days.

What makes a good hymn-tune? If a piece of music for SATB is made to carry the words of a hymn and does it well it is by so far a "good hymn-tune." But it also may be separated from the words and played on an instrument; we can then judge its purely musical value. In every new hymnal that we examine the tunes will probably be subjected to both those tests. It is an ordinary experience for a musician to come across tunes intended to carry words of a certain type and to find a misfit. It is a matter of the greatest nicety to match words with their appropriate music and committees responsible for the issuing of a new hymnal for a denomination are no doubt thankful when the hymnal is finally on the press.

George Matheson's hymn "O Love That Wilt Not Let Me Go, I Rest My Weary Soul in Thee," seems to have been used in hymnals mainly after Dr. A. L. Peace caught the rhythm and emotional power of the hymn, incorporating them in his tune "St. Margaret." Organists will recall Dr. Peace, the virtuoso player who succeeded W. T. Best as organist of St. George's Hall, Liverpool, in 1897. Doubtless there are organists who consider "St. Margaret" as secular in style and therefore unworthy of carrying G. Matheson's almost passionate words; but when we compare Dr. Peace's tune with the ordinary modern tune in its conventional, plodding manner we note "St. Margaret's" usefulness. It seems that "St. Margaret" was written in 1884, when Dr. Peace was musical editor of the "Scottish Hymnal"; at the time there was no tune available for the particular rhythm of Matheson's hymn and the committee in charge asked him to provide them with a tune. After reading the hymn carefully he wrote the music straight off; he states that the ink on the first note was hardly dry when he had finished the tune.

In tunes composed for a four-verse hymn there are three places of structural importance—at the end of line 1 and beginning of line 2, and the same at lines 2 and 3, and lines 3 and 4. In each of the three places in "St. Margaret" the melody notes are identical and the harmony is repeated. At first sight it might be thought that the "unco Guid" would condemn "St. Margaret" as a tune poorly harmonized and sentimental as well. At this point interesting questions project themselves: Is there sentimentality in Matheson's verses? Is "St. Gertrude" equally sentimental? And if so, what of it?

LEILA BROWN GLENN



THE CAPITAL UNIVERSITY Conservatory, Columbus, Ohio, last month celebrated the twenty-fifth year on its faculty of Leila Brown Glenn, professor of organ and piano, by the planting of a tree on the college campus in her honor. She became the first woman so honored at Capital University to become a member of its Twenty-five Year Club.

Leila Brown Glenn was graduated in organ as a student of the English organist Harold Phillips at Peabody Institute in Baltimore and studied later with Pietro Yon in New York and with Marcel Dupré at his home in France. Her piano instruction was with F. Addison Porter of the New England Conservatory of Music in Boston and with Ernest Hutcheson. Mrs. Glenn taught organ and piano for six years at Dennison University, Granville, Ohio, before going to the Capital University Conservatory, in her home city of Columbus. Numbers of her pupils hold church positions. She has been organist at the First Methodist Church of Columbus for the last twenty-five years and frequently gives recitals.

SIXTY-FOUR YEARS' SERVICE
APPEARS AMERICAN RECORD

A career of sixty-four years at the organ in one church has been brought to light at Lockport, Ill., where Miss Clara Dow, 85 years old, has made a record that probably has not an equal anywhere in the United States. Miss Dow has served the Methodist Church of Lockport all these years, as told in an article written for the *Joliet Herald-News* by Alexander H. Zimmerman, head of the music department and chairman of public relations of the Joliet Township High School and Junior College and a member of the A.G.O.

The daughter of early pioneers who traveled west from New York State early in the last century, Miss Dow was born and reared in Lockport. Asked about her training and preparation she admitted that she had trained herself.

"I had a few piano lessons," she said, "but this organ intrigued me, and I decided to learn how to play it. The organ has always been like an old friend to me, and I love it."

A recent survey by the *Christian Century*, national religious publication, to find an organist who had served more than sixty years brought forth Miss Dow as the only claimant.

Miss Dow recalled the ministry of twenty-two pastors who have served the church during her tenure as organist. She expressed admiration for all of them, and told of one who insisted on having the congregation sing the old hymn "Safely through Another Week" at every Sunday morning service.

The organ in this church, a one-manual, and an interesting example of pioneer craftsmanship, is a home town product of Lockport and the handiwork of Wil-

Fifty Years of organ building, for the most discriminating clientele in America, all free of competitive influence, is the background insuring the quality of Ernest M. Skinner work, as represented at the National Cathedral in Washington, the Cathedral of Saint John the Divine, Saint Thomas', Trinity and Saint Bartholomew's Churches in New York City and at the Bruton Parish Church, Williamsburg, Va.

A substantial list of orders awaiting resumption after the war.

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liam Evans, who established an organ factory there in 1853. The instrument was built and installed in 1860. The work of the elder Evans was carried on by his son, William, Jr., for many years, but the business establishment long ago discontinued operation.

ELMER LANCASTER DIRECTS
AT BLOOMFIELD ANNIVERSARY

At the fifteenth anniversary of the dedication of the beautiful fourteenth century English Gothic edifice of the Park Methodist Church, Bloomfield, N. J., June 18 the chief anniversary event took the form of a vesper service of rededication, consisting of Scripture readings and music. The Scripture readings, which were correlated with the music, were read by the pastor, the Rev. A. L. Fretz, while the music was sung by the chancel, junior and youth choirs, assisted by Arthur Cooper, tenor, and Clemens Quardt, bass, as soloists. W. Elmer Lancaster, minister of music of the church, was at the organ. Among the musical numbers were: "O Come, Let Us Worship," Dickinson; "O Sing unto the Lord a New Song," D. McK. Williams; "O God, Have Mercy" (bass solo), Mendelssohn; "Lord, We Cry to Thee for Help," Zwingli; "If with All Your Hearts" (tenor solo), Mendelssohn; "Cast Thy Burden upon the Lord," Mendelssohn; "The Lord's My Shepherd, I'll Not Want," Bain-Jacob; "My Hope

Is in the Everlasting" (tenor solo), Stainer; "God Be in My Head," Davies; "The Lord Is My Light" (bass solo), Allitsen; "Christ of the Upward Way," Lomas; "O Praise Ye the Lord" (Psalm 150), Franck.

Mr. Lancaster is a graduate of Rutgers University with the degrees of bachelor of science and master of education, is a member of Phi Beta Kappa and taught for three years in the high schools of Newark, N. J., before entering Union Theological Seminary, New York, where he is now devoting himself to studies leading to the degrees of bachelor of divinity and master of sacred music. He studied organ under Charles M. Hobbs, Willard Irving Nevins and Dr. Clarence Dickinson. Mr. Lancaster served as minister of music at Calvary Presbyterian Church, Newark, before going to the Park Methodist Church of Bloomfield. He has three choirs—a junior choir, a youth choir (both of children) and an adult chancel choir of twenty-two members. The children's choirs have a membership of forty-five. The church is equipped with a four-manual Hall organ, installed in 1929.

FREE SCHOLARSHIPS for organ study are offered through funds provided by the Lucy Stella Schieffelin estate at the Gullmant Organ School, Willard Irving Nevins, director, for the season 1944-45. Full information regarding these may be had by addressing the secretary of the school at 12 West Twelfth Street, New York 11, N. Y.

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Programs of Organ Recitals of the Month

Frederick Marriott, Chicago.—Mr. Marriott, organist of Rockefeller Memorial Chapel at the University of Chicago, was guest of the University of Michigan and gave a recital July 11 in Hill Auditorium, Ann Arbor, at which he presented the following program: Prelude and Fugue in A major, Bach; Sonatina from the Cantata "God's Time Is Best," Bach; Sketch in D flat, Schumann; Paraphrase on Psalm 137, Saint-Martin; Arioso, "Thanks Be to Thee," Handel-Fisher; Etude for Organ (dedicated to Palmer Christian), Marriott; "Come, Sweet Death," Bach; "The Tumult in the Praetorium," de Maleingreau; "West Wind," Rowley; Toccata, Bonset; Improvisation on an original theme submitted by Barrett Spach.

On July 13 Mr. Marriott gave a carillon recital at the University of Michigan.

Lilian Carpenter, F.A.G.O., New York City.—Miss Carpenter, who is at the organ in Calvary Episcopal Church for the summer, has begun a series of Thursday afternoon recitals at 5 o'clock. Her offerings July 27 included: Toccata in F, Bach; Chorale Prelude, "Allein Gott in der Höchstei Ehr," Bach; Allegretto, Parker; Chorale, Jongen; Finale from Third Symphony, Vienne.

In August Miss Carpenter will play: Aug. 3—Bach program: Dorian Toccata; Chorale Prelude, "Wir glauben All an einen Gott"; Siciliano; "Fugue a la Gigue"; Passacaglia.

Aug. 10—Toccata and Adagio, Bach; Chorale Prelude, "Es ist das Heil," Bach; Chorale in B minor, Franck; Allegretto Giocoso ("Water Music"), Handel; Finale from Eighth Symphony, Widor.

Aug. 17—Second Symphony, Vienne; Chorale Preludes, "Herzlich tut mich verlangen" and "O Welt, ich muss dich lassen," Brahms; Prelude on an Old Folk-tune, Mrs. H. H. A. Beach; Finale from Second Symphony, Widor.

George Norman Tucker, Pittsburgh, Pa.—In a recital June 28 at Edinboro State Teachers' College in connection with the course in church music conducted by Mr. Tucker he played: "Now Thank We All Our God," Karg-Elert; Adagio, C minor Sonata, Guilman; Flute Solo, Arne; "Jesu, Joy of Man's Desiring," Bach; "Priore," from "Suite Gothique," Boellmann; "Come, Gentle Death," Bach; "Evening Idyll," Marshall Bidwell; Courante in D, Maurice Greene.

Mr. Tucker, who is organist and choir-master of St. Stephen's Church, Wilkesburg, gave a recital Sunday evening, July 16, at Christ Church, Brownsville, Pa., playing: Prelude in D major, Bach; "Jesu, Joy of Man's Desiring," Bach; Sonata in C minor, Guilman; Largo, Handel; "Romance sans Paroles," Bonnet; "Belgian Mother's Song," Benoit-Courboin; "Suite Gothique," Boellmann.

Frederick Chapman, M.S.M., Hartford, Conn.—Mr. Chapman, organist and choir-master of Christ Church Cathedral, played the following program in a recital after evensong at the Washington Cathedral July 2 and repeated it at the First Congregational Church of Great Barrington, Mass., on the evening of July 12: Voluntary on the 100th Psalm-tune, Purcell; Adagio from Concerto Grosso in D minor, Vivaldi; Concerto in A minor (Allegro-Adagio), Vivaldi-Bach; Fugue in A minor, Bach-Noble; Chorale Prelude, "I Call to Thee," Bach; "In Memoriam," from "For the Fallen," Elgar; Improvisation (Ostinato and Fughetta), Karg-Elert; Toccata from "Oedipus in Thebes," Le Froid de Mereaux, arranged by Dickinson; Evensong, Bossi; Fantasy on a Welsh Tune, Noble.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush's program at the Joslyn Memorial Sunday afternoon, July 16, consisted of these numbers: "Marche Pontificale," Lemmens; Air, Bach; Toccata and Fugue in D minor, Bach; "The Submerged Cathedral," Debussy; "The French Clock," Bornschein; "Forest Murmurs," from "Siegfried," Wagner; Allegro Gioioso, Dethier.

Harold Fink, Spring Lake, N. J.—In a recital for the benefit of the American Red Cross at St. Andrew's Methodist Church July 23 Mr. Fink played this program: Fantasy in G minor, Bach; Chorale Preludes, "Christ Lay in Death's Bonds" and "In Thee Is Joy," Bach; Prelude in G major, Bach; Prelude, Fugue and Variation, Franck; Chorale Preludes, "A Beauteous Rose Hath Blossomed," Brahms, and "O Sacred Head Now Wounded," Bach; Fugue in E flat, Bach; "Mystic Adoration," Christmas Symphony, de Maleingreau; "Song of the Basket Weaver," Russell; "Old Damascus Chant," Shure; Toccata on Gregorian Theme, Barnes; "Deep River," Burleigh; "Now Thank, We All Our God," Karg-Elert.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's program at the University of Florida July 9 was marked by the performance of these compositions: March from "Rienzi," Wagner;

Toccata and Fugue in D minor, Bach; "Marche Funebre et Chant Seraphique," Guilman; Canzona in A minor, Guilman; "The Chase," Fumagalli; Canzonetta, Tchaikovsky; Sketch in F minor, Schumann; Carol Rhapsody, Diggle; "Mystic Night," Peeters; Finale, Second Symphony, Widor.

Walter Flandorf, Chicago.—The Elgin Chapter of the Fine Arts Club of America presented Mr. Flandorf and Joan Marshall, pianist, in a program at the First Methodist Church of Elgin, Ill., June 22. Mr. Flandorf played: "Marche Heroique," Saint-Saens; "Carillon," Sowerby; "Toccata e Corale," Karg-Elert; "Under the Starry Sky," Karg-Elert; Chorale in A minor, Franck; "Westminster Chimes," Vienne. Miss Marshall and Mr. Flandorf played these organ and piano numbers: Adagio from Piano Concerto, Grieg; Fantastic Variations on "B-A-C-H," Flandorf; "Clair de Lune," Debussy.

J. T. Fesperman, Jr. A/S, V-12, Chapel Hill, N. C.—Mr. Fesperman, who has been organist of the Episcopal Chapel of the Cross for the last year, while in training at the University of North Carolina, has concluded a series of weekly recitals, each half an hour in length. Among his offerings were the following: Chorale, "O Sacred Head Now Wounded," Kuhnau; Chorale Prelude, "O Mensch, bewein' Dein Sünde Gros," Bach; Prelude and Fugue in B flat major, Bach; "Hear, O Israel," Weinberger; Prelude, Purcell; Chorale Prelude, "Christ lag in Todesbanden," Bach; Fantasie in A minor, Bach; "O Filii" (Andante), Guilman; "Pieve Heroique," Franck; Ricercare, Palestrina; Prelude in G minor, Bach; Chorale Prelude, "Erstanden ist der Heilige Christ," Bach; Prelude and Fugue in F minor, Handel; Fanfare, Lemmens; "Psalm 18," Marcello; Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "Jesus Christus, unser Heiland," Bach; Prelude and Fugue in G minor, Bach; "Tranquilly Moving," Second Sonata, Hindemith; Canzona, Gabrieli; "Sheep May Safely Graze," Bach; Fugue in G minor ("Little"), Bach; "Suite Gothique," Boellmann.

Walter G. Reynolds, A.A.G.O., Seattle, Wash.—In half-hour recitals at the First Methodist Church for the young people of the University of Life Mr. Reynolds has played:

May 14—Chorale Preludes, "Praise to Thee, Jesus Christ" and "God's Only Begotten Son," Bach; Transcriptions from "Summer in Norway," Torjensen; Menuetto from Sonata No. 17, Haydn; Gothic March, Salome; Introduction and Variations on Lowell Mason's Hymn-tune "Bethany," Walter G. Reynolds.

June 11—Duet for Oboe and Clarinet, J. C. Bach; Trumpet Solo, Handel; Capriccio, Lemaigre; "A Love Song," English Traditional Air; "Hearts of Oak," English Folk-song; Variations on Flemming's Hymn-tune "Holy Saviour, Friend Unseen," Reynolds; "Marche Pittoresque," Kroeger.

Alfred Brinkler, F.A.G.O., Portland, Maine.—Mr. Brinkler played the recital at the City Hall Auditorium July 11, giving a program in memory of Howard W. Clark, who died early in the year. The program: Prelude to "Lohengrin," Wagner; "Come, Blessed Rest," Bach-Fox; "Jesu, Joy of Man's Desiring," Bach; Chorale in A minor, Franck; "Liebestraum," Liszt; "Killarney," Lemare; "Marche Funebre et Chant Seraphique," Guilman.

George H. Fairclough, San Francisco, Cal.—Mr. Fairclough, organist emeritus of the University of Minnesota, gave the recital at Stanford University Sunday afternoon, June 18, at which time he presented a program made up as follows: Chorale in E, Franck; "Benedictus," Reger; Canon in B minor, Schumann; "Fidelis," Whitlock; "A Song of Happiness," Fairclough; Fugue in E flat ("St. Anne's"), Bach; Three Chorale Preludes, Bach; Toccata and Fugue in D minor, Bach.

W. K. Breckenridge, Mercer, Pa.—At a recital in the Presbyterian Church June 28 Professor Breckenridge played: Sonata No. 2, Mendelssohn; Largo from "New World" Symphony, Dvorak; Fanfare, Lemmens; Swedish Wedding March, Soederman; "Ave Maria," Schubert-Westbrook; Bridal Song, Goldmark; Wedding Mass, Dubois.

Frances Murphy, San Francisco, Cal.—Miss Murphy, organist and director at St. Dominic's Church, gave the recital at Grace Cathedral Sunday afternoon, June 4, when she played: "Aria de Chiesa," composer unknown; Fantasie in G, Bach; Cantilene, Guilman; Communion, Vienne; "Ariel," Bonnet; "Fidelis," Whitlock; "Veni Creator," Sabin.

Harold Mueller, F.A.G.O., San Francisco, Cal.—Mr. Mueller, organist and choir-master of St. Luke's Church, was heard in the Sunday afternoon recital at Grace Cathedral June 18. He played: Fugue on the Kyrie, Couperin; Chorale

Prelude, Buxtehude; "Pieve Heroique," Franck; "The Soul of the Lake," Karg-Elert; "Lied," Vienne.

Newton H. Pashley, Oakland, Cal.—Mr. Pashley, organist and director at the First Presbyterian Church of Oakland, played this program in a recital at Grace Cathedral in San Francisco June 25: Toccata and Fugue in D minor, Bach; "Ariel," Bonnet; Chorale in B minor, Franck.

Paul J. Burroughs, San Francisco, Cal.—Mr. Burroughs, assistant organist at Grace Cathedral, gave the following program at the cathedral Sunday afternoon, June 11: Chorale in A minor, Franck; Toccata and "Carillon," Dubois; Chorale Preludes, on the Tune "Drum-clos," Noble, and on "O God, Thou Faithful God," Karg-Elert.

Homer Whitford, Boston, Mass.—At his fourteenth recital at the Samuel Elliot Memorial Chapel on the afternoon of June 13 Mr. Whitford gave this request program: Largo from "Xerxes," Handel; Gavotte, Handel; Air for the G String, Bach; "Spring Comes Laughing" ("Peasant Cantata"), Bach; Adagio, "Sonata Pathetique," Beethoven; "Prize Song," "Die Meistersinger," Wagner; Minuet, Boccherini; March from "Aida," Verdi; "In Hadrian Square," Whitford; Bridal Song, Jensen; Andante Cantabile, Fifth Symphony, Tchaikovsky; "Pomp and Circumstance," Elgar.

Orrin Clayton Suthern II, Greensboro, N. C.—In the last of a series of summer recitals at Bennett College Mr. Suthern presented the following program June 26: Chorale Preludes, "In Dir ist Freude" and "Alle Menschen müssen sterben," Bach; "Cantilene Pastorale," Guilman; "Pieve Heroique," Franck; "Will-o'-the-Wisp," Nevin; "Dreams," Stoughton; "The Virgin's Slumber Song," Edmundson; Toccata and Fugue in D minor, Bach.

John Reymes-King, Toronto, Ont.—Mr. Reymes-King continued his recitals on Sundays from 6 to 7 p.m. and Wednesdays from 12:30 to 1:40 noon at the Metropolitan United Church. Among his programs were the following:

July 16 and 19—Toccata in F, Bach; "On Hearing the First Cuckoo in Spring," Delius; "Le Coucou" and "Noel" in G, d'Aquin; Psalm-Prelude 3 ("Yea, though I Walk through the Valley of the Shadow of Death, I Will Fear No Evil"), Howells; Sonata No. 5 in D, Mendelssohn; Gavotte in D minor and Gavotte in F, Martini; Introduction and "Minuet Gothique," Boellmann.

July 23 and 26—Sonata for Three Flutes, Hook; "Nimrod," from "Enigma Variations," and Adagio from Violoncello Concerto, Elgar; Fantasia in G and Air from Suite in D (Air on the G string), Bach; Trumpet Tune and Peal and "Evening Hymn on a Ground," Purcell; Introduction and Passacaglia in E minor, Rheinberger.

George W. Volkel, F.A.G.O., New York City.—Among Mr. Volkel's programs at Chautauqua, N. Y., in August will be the following:

Aug. 2—Sonata in G minor, Mendelssohn; Caprice, "The Brook," Dethier; Prelude on "Tam Sol Recedit Igneus," Simonds; Sketches in F minor and D flat major, Schumann; Canon in B minor, Schumann; "The Swan," Saint-Saens; Chorale in A minor, Franck.

Aug. 16—Allegro, Sonata 2, Edward Shippin Barnes; "Colloquy with the Sparrows," Bossi; "Flight of the Bumblebee," Rimsky-Korsakoff; Sonata, "Psalm 94," Reubke; "Through the Looking-Glass," Deems Taylor; Allegro, Sixth Symphony, Widor.

Dr. Thomas A. Long, Charlotte, N. C.—Dr. Long gave the following program in a

recital in the university church at John-son C. Smith University at noon June 20: Prelude in C sharp minor, Rachmaninoff; "The Lost Chord," Sullivan; Prelude to "Lohengrin," Wagner; "By Still Waters," Ernest H. Sheppard; Largo from "Xerxes," Handel.

Everett Jay Hilty, Denver, Colo.—Mr. Hilty, who gave recitals every Sunday afternoon in June in St. John's Cathedral, presented the following program June 25: Fantasia and Fugue in G minor, Bach; Siciliano, Bach; "Anna Magdalena's March," Bach; "Olivet," Bingham; "Woodland Sketches" ("At an Old Trysting Place," "A Deserted Farm," "To a Wild Rose"), MacDowell; "Ronde Française," Boellmann; Sixth Symphony (Adagio, Cantabile, Finale), Widor.

Edward G. Mead, F.A.G.O., Oxford, Ohio.—Mr. Mead gave a recital at the City Hall in Portland, Maine, July 12 and presented the following program: Festival March, Kinder; Prelude in C minor, Bingham; Evening Song, Baintow; Fantasia on the Hymn-tune "Hanover," Mead; Canon, "Storm King" Symphony, Dickinson; "The Cuckoo," Weaver; "Clair de Lune," Karg-Elert; "Salutation," Macdougall; Meditation, Truette; Toccata on "O Filii et Filiae," Farnam.

Helen Westbrook, Chicago.—Mrs. Westbrook gave a recital at Nazareth College, Nazareth, Mich., July 12, playing these compositions: Prelude and Fugue in D minor, Bach; Chorale in E major, Franck; "Prayer to Our Lady," from Gothic Suite, Boellmann; "Ave Maria," from "Cathedral Windows," Karg-Elert; "Retrospection," Westbrook; "The Bells of St. Anne de Beaupré," Russell.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following in his short recitals before the evening service at the Church of the Pilgrims in July: Toccata, Sowerby; "Episode," Copland; Prelude, Frederick Jacobi; Chromatic Piece on "Bach," Piston; Chorale No. 1, Roger Sessions; "Come, Sweet Death," Bach; Introduction and Fugue in E minor, Raff; Toccata and Fugue in F minor, Noble; Toccata in D major, Yon; "A Summer Idyll," Noble.

Frederick Boothroyd, Mus.D., Colorado Springs, Colo.—At his memorial recital in Grace Church June 29 Dr. Boothroyd played: Concerto in D minor, Wilhelm Friedemann Bach; Suite for Organ, Seth Bingham; First Concerto, Op. 42, Guilman.

Walter A. Eichinger, Seattle, Wash.—At a summer recital for the University of Washington July 6 in the University Temple Mr. Eichinger played: Prelude and Fugue in A minor, Bach; "Jesu, Joy of Man's Desiring," Bach-Grace; Concerto No. 5, Handel; Chorale in B minor, Franck; "Ave Maris Stella," Bedell; Roulade, Bingham; "The Mirrored Moon," Karg-Elert; "Electa Ut Sol," Dallier.

Minor C. Baldwin, Wareham, Mass.—In a recital July 23 at the Methodist Church Dr. Baldwin played: Toccata, Bach; Reverie, Baldwin; "Pilgrims' Chorus," from "Tannhäuser," Wagner; "Gavotte et Musette," Bach; Symphony, Haydn; "In a Monastery Garden," Ketelbey; "Spring's Awakening," Haberier; "By the Sea," Schubert; "The Chimes of Dunkirk," Anonymous; "Good Night, Sweet Jesus," Barry.

E. POWER BIGGS is announced as one of the soloists who will appear with the Chicago Symphony Orchestra next season. Mr. Biggs will appear at the Tuesday concert of March 13, playing a Prelude and Allegro by Walter Piston, head of Harvard's music department, and a new Classic Concerto for organ and string orchestra by the Chicago composer Leo Sowerby.



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Annual Convention Aug. 30 and 31.

The Canadian College of Organists will hold its annual convention in St. Catharines, Ont., Aug. 30 and 31 and an interesting program has been prepared for the meeting. Proceedings will begin with registration at 10 o'clock Wednesday morning, followed by a council meeting at 11 and luncheon at noon in the Welland House. At 1:30 there will be a recital by members of the College, followed by a visit to Niagara Falls, where dinner will be served, returning to St. Catharines in time for a recital at the First United Church by Charles Peaker, Mus.D., F.R.C.O., of the Deer Park Church, Toronto.

Thursday there will be a council meeting at 9:30, followed by a general meeting at 11. The remaining convention events are:

2:30 p.m.—Recital at Ridley College by Eric Dowling, F.C.C.O., organist of St. George's Church, St. Catharines.

4 p.m.—Afternoon tea at Ridley College.

7 p.m.—Annual dinner and presentation of diplomas at the Welland House.

American visitors are cordially invited to attend.

Kitchener Center.

Members of the Kitchener Center held a picnic Saturday afternoon and evening, June 24, at Leonard Grigg's home, high on the banks of the Grand River, near Bridgeport, Ont. The time was spent in playing games. Miss Althea Riehm, our social convener, provided an excellent luncheon.

EDGAR V. MERKEL, Secretary.

Brantford Center.

A joint picnic of the local chapters of the Ontario Music Teachers' Association and the Canadian College of Organists was held at the home of Dr. and Mrs. H. K. Jordan June 17. Luncheon was served by a joint committee from the two organizations and games were played. The occasion was brought to a close with the singing of music of "Schubert choir days" under the direction of Dr. H. K. Jordan.

After the picnic George A. Smale conducted a brief business meeting and officers were elected for the year as follows: Past chairman, George A. Smale; chairman, George C. White; vice-chairman, Dr. H. K. Jordan; secretary-treasurer, Miss Eleanor Muir; assistant secretary-treasurer, Miss Mary Henderson; auditor, A. G. Merriman; social convener, Mrs. H. D. Marlatt. Members of the executive committee are Miss E. Seen, Markwell Perry and Mrs. J. F. Schultz.

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How d'Aquin Thrilled Worshippers in Paris Was Recalled in 1781

FREDERICK L. SCHWASS

Indiana University, Bloomington, Ind., April 26, 1944.—My dear Mr. Gruenstein: As a student of literary history (although not a musician), I am well aware that a special province of historians of the various arts is the proper evaluation of the vogue and influence enjoyed by an artist in his own times. This is particularly important in the case of any who have been overshadowed by greater or more prominent names.

Your readers are undoubtedly acquainted with the memorable accomplishments of the young organist Louis-Claude Daquin (or d'Aquin)—his clavichord recital at the age of 6 before Louis XIV, his appointment as organist at the Sainte-Chapelle and at Saint-Antoine at the age of 12, and his winning of the position of organist at the Church of St. Paul in competition with Rameau. Less generally known, I am sure, is the precious memoir recorded by an eyewitness of d'Aquin's later career, Louis-Sebastien Mercier, in his illuminating essays on Parisian life published as the "Tableau de Paris" in 1781. The relative scarcity of this work prompts me to offer the following translation of a portion of Mercier's chapter "On Organs":

The organ is the king of instruments; it contains them all. Cliquot, the only excellent organ builder now alive, has greatly perfected this amazing instrument. The reception of his organ at St. Sulpice, celebrated this year, 1781, recalls what took place at the Sainte-Chapelle in Paris on a similar occasion. d'Aquin was organist. This 75-year-old musician performed miracles; all his listeners cried: "His genius is greater than ever; his fingers behave as they did when he was 20." It was the tuneful swan, singing so beautifully before its death. d'Aquin was in his grave three months later.

We know of three features of this great artist's life which seem extraordinary without being any the less true. A born musician, he composed at the age of 8 a motet for full choir and symphony. They were obliged to set him on a table in order to conduct it. A great crowd was present and when the performance was over they nearly suffocated this so rare child with their caresses.

At the Christmas midnight mass d'Aquin imitated the nightingale's song so perfectly on the organ, without the passage into which he introduced it seeming in the least marred by this addition, that all those present experienced the utmost surprise. The parish treasurer sent the beadle and his assistants looking about in the vaulted arches and on the roof. There was no nightingale; it was d'Aquin!

When the organ at St. Paul's [Paris] was restored, the builder left only the *positif*—that is, a very small organ to be played at the divine service. No longer were there trumpets or pedal organ; a single manual remained; the carcass of the great organ was absolutely empty. Notwithstanding this, d'Aquin played his Te Deum on the eve of St. Peter's and the congregation was all the more numerous because of the singularity of the event. They did not at all notice that so many stops were lacking. The accompaniments seemed to be present and the flute pedal was heard to peal forth although it was no longer there. What a commotion among the organ builders present! "But you have left the pedal organ," they said to Cliquot. "No; I swear I did not." "But that is impossible!"

Heavy wagering followed. The Te Deum over, they climbed up to the organ, examined, hunted—and found naught but the singular man who had just fooled so triumphantly the very men who built the instrument.

When the organ was finally restored and augmented with bombards they announced in the newspapers the feast of St. Paul. We were there, and I must give some account of the prodigious crowd. The whole church was so full that one could not move—in the choir and its side aisles, the nave, the side chapels and those at the extreme rear, the two sacristies, the top galleries, the staircase leading to the organ, the aisles, and outside the main doors. Carriages filled the rue Saint-Antoine as far as the convent of the Celestins. It was on that day that d'Aquin, more sublime than ever, thundered forth in the "Judex Crederis" in a way that produced such a sharp and profound impression in the hearts of his listeners that everyone fairly turned pale and trembled.

d'Auvergne, now at the head of the Paris Opera, was so strongly moved that he was one of the first to leave, running to set down on paper the sublime effects he had just heard. He has incorporated



FREDERICK L. SCHWASS, organist and hymnologist by avocation, was born in suburban Chicago March 3, 1894. His attendance at Concordia Teachers' College, River Forest, for six years fostered in him a love for church and organ music. After receiving his Ph.B. and M.A. degrees from the University of Chicago in 1923, he entered public school work in Detroit and has been assistant principal at the Burroughs Intermediate School for the last fourteen years. His almost antiquarian interest in hymn and chorale melodies has been encouraged by work under Professor Glenn McGeoch of the music school of the University of Michigan.

Lest anyone think that musicians disdain this world's problems and difficulties and sit in ivory towers, Mr. Schwass has served fourteen years as president of the suburban village of Allen Park (Detroit) and here he has been promoting community programs by the Michigan WPA Symphony Orchestra.

Mr. Schwass is chairman of the planning and zoning commission of Allen Park and of the Detroit schools committee on infantile paralysis, and has served as an air-raid instructor for OCD, Detroit.

all of them in his fine Te Deum for full choir.

There have been organists, but d'Aquin is d'Aquin. We pay homage to this famous artist in order the better to encourage his successors. * * *

Protesting against contemporary organists whose lack of taste led them to an indiscriminate use of secular airs in the church service, Mercier writes: "During the elevation of the Host and the chalice they play ariettas and sarabandes; and at the Te Deum and at vespers hunting songs, minuets, ballads and rigaudons. Where is that admirable d'Aquin who so often delighted me? He died in 1772, and the organ with him. But," he adds, "his spirit seems to float sometimes over the head of Couperin."

Mercier's recollections of d'Aquin's career are of more than mere biographical interest, for they contain indisputable evidence of the high esteem this organist enjoyed, as well as proofs of a virtuosity that may be clouded or forgotten with the passing years.

Yours very truly,

EDWARD D. SEEBER.

[Associate Professor of French and Italian at Indiana University.]

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DR. J. HENRY FRANCIS



J. HENRY FRANCIS, MUS.D., has been prominent in musical activities in Charleston, W. Va., for two-score years. At present he is director of music in the city high school and organist and choirmaster of St. John's Church, both of which positions he has held for a long time. In addition to this he has found inspiration to compose many numbers in the catalogues of the publishers. Mr. Francis is the dean of the new Kanawha Chapter of the A.G.O.

James Henry Francis was born Dec. 21, 1874, in Preston, Lancashire, England, and his musical studies were pursued in his native country and in the United States. His first American position was in St. Martin's Church, New Bedford, Mass., in 1895. In 1900 he went to Cooperstown, N. Y., to be organist and choirmaster of Christ Church. After two years he went to the Church of St. John the Divine at Sharon, Pa., and thence to St. John's in Charleston. In 1908 he was appointed to St. Andrew's Memorial Church in Detroit, but returned to his Charleston church in 1909 and has been there since that time. He is a founder and has been director since its organization of the Charleston Choral Club. He was active in the old National Association of Organists and was state president for West Virginia for four years. He is musical director and organist of the Scottish Rite Cathedral of Charleston.

The Capitol College of Oratory and Music, Columbus, Ohio, conferred the degree of master of music on Mr. Francis in 1934 and two years later made him a doctor of music.

Mr. Francis organized and twice presided over the West Virginia Music Educators' Association. From 1931 to 1935 he was president of the Southern Music Educators' Conference. In 1927 he organized the West Virginia High School Orchestra and the next year launched the state high school chorus and the state band festival and contest.

Dr. Francis' anthems, secular songs and organ compositions are published by J. Fischer, White-Smith, C. W. Thompson & Co. and others and his latest anthems are soon to come from the presses of C. C. Birchard, Presser, Arthur P. Schmidt and the Broadcast Music Company.

Dr. Francis married Miss Blanche M. Rummel June 26, 1907, and Dr. and Mrs. Francis are the parents of five children.

SEATTLE CATHEDRAL POST
IS TAKEN BY GEORGE VAUSE

George Vause has resigned his position at the First Swedish Baptist Church of Seattle, Wash., to accept the appointment to St. Mark's Episcopal Cathedral, which is to be reopened in September after having been occupied for two years by the army as an educational center. St. Mark's is the cathedral for the diocese of Olympia, which includes the state of Washington west of the Cascades. Bishop S. Arthur Huston is at its head. The organ in the cathedral is a three-manual Kimball of thirty-five stops and there is another organ in one of the chapels—a two-manual Möller of twenty stops. The cathedral stands on the western brow of Capital Hill and is conspicuous for many miles around.

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LETTERS FROM OUR READERS

[Lack of space makes it necessary to hold for future issues a number of interesting letters from readers of THE DIAPASON.]

Mr. Jamison Answers Questions.

Los Gatos, Cal., July 9, 1944.—Dear Mr. Gruenstein: I have read Mr. Skinner's letter in the July DIAPASON, in which he asks me several questions, and I am answering them below.

1. "Will a poor tone sound better in some places than in others?" Yes. Any tone, good or bad, will sound better in a reverberant room than in a dead one. We all know churches "easy to sing in." "All you have to do to make a musical sound in St. Paul's is to sneeze" is a proverb.

2. "Is there any room or acoustical condition that will make a perfect tone sound bad?" (This is the reverse of question No. 1) Yes—relatively bad. There can be no such thing as perfect "absolute" timbre. Timbre—as we hear it—consists of a group of partials and a room's effect on those partials. In a reverberant room some partials will be conserved more than others. In a dead room different partials will be favored. An actual (subjective) change in timbre is therefore inevitable when the degree of reverberation changes. A "perfect" tone whose partials are thus distorted is no longer perfect.

3. "If a composition of thirty stops has maximum effectiveness as regards ensemble, contrasts, blends and beauty of tone and is made many times, why, by power adaptation is it less suitable for one place than another?"

If a thirty-stop chorus is balanced in its low, middle and high-pitched components for ideal effect in a small room, the trebles will prove inadequate if the chorus is duplicated in a large room. If the large room is also reverberant the basses will be further "exaggerated"—relatively. It is not necessary to change the specification for different-sized rooms, but it is a mistake to retain duplicate specification, scaling and diameter halving ratios for various rooms. With rooms differing only slightly, ordinary regulation will take care of pitch balance, but in excessively large and reverberant places it will pay to change the diapason halving ratio from the orthodox seventeenth note to something higher, as eighteenth, nineteenth or even more, according to circumstances. In such large and resonant rooms basses are conserved far more than trebles, so scales with smaller basses and higher trebles insure avoidance of that hopeless situation where trebles cannot be regulated loud enough without forcing. It is imperative so to alter scales and ratios if pitch balance is to be kept. Of course one cannot merely decrease or increase the general power of a specification to fit large and small, dead and reverberant rooms.

I do not agree that orchestral instruments with their unvarying "scales" sound the same or equally pleasing in various concert rooms. "Balance" in the orchestra is up to the conductor, not to the instruments. A conductor who stressed his basses in a highly reverberant room would soon be looking for a new job. Ditto if he failed to stress them in a dead room.

The timbre of any section or of full organ is dependent first on the specification, then on the timbre and power of the individual stops. (The beauty of no stop can compensate for the omission of a link in the harmonic series.) I believe that sectional and *tout ensemble* timbres are more important than those of any solo voices. But I also believe that if balance is correct and the individual voices are normally colorful, the chorus will be better than if made from restrained material. It is not necessary to sacrifice color and beauty of individual stops to achieve cohesive ensemble. There is no reason why an organ should not have both. In fact, the very qualifications for ensemble automatically rule out and exclude abnormal solo voices and assure their being musical. Some necessary minor solo stops have no real part in ensemble. Not being structural, the fewer the better.

Mr. Skinner's scheme for a seven-stop great flue chorus reads:
Diapason (large), 8 ft.
Diapason (small), 8 ft.
Flute, 8 ft.
Erzähler, 8 ft.
Octave (large), 4 ft.
Principal (small), 4 ft.
Mixture, 3 rks. (15-19-22) 12 notes;
(12-15-19) 12 notes; (5-12-15) 12 notes;
(D-5-12) 25 notes.

This is a fine chorus as far as it goes, but part of it has no bottom and a very extensive and important part (two treble octaves) no top. It will yield, in general, a heavy, massive effect. The collective sound will lack some degree of brilliance because the twenty-second runs no higher than tenor B, the nineteenth than middle B, the fifteenth than treble B. The two top octaves entirely lack the vital fifteenth. The double and fifth are supplied by the mixture, contrary to the usual

three-rank composition, and brilliance is sacrificed to weight. This is an ingenious "compromise" mixture, with the usual faults of a compromise.

To limit such a chorus to seven stops is like asking a man which he would rather be without—an arm or a leg. A normal man is supposed to have both. But if we stick to seven, as the top is more important than the bottom, I suggest composing the mixture so the twenty-second, nineteenth and fifteenth will extend considerably higher up the gamut, like this: (15-19-22) 23 notes; (12-15-19) 17 notes; (8-12-15) 21 notes. Now we have more top and less bottom, more brilliance and less weight. I believe the average listener will like this better.

However, neither arrangement is quite adequate for all the duties of a capable great of, say, a thirty-five-stop three-manual organ. There is loud, rich tone, but we need soft rich tone for polyphony. Why not add a 2-rank soft twelfth and fifteenth to go with the small diapason and principal or the *erzähler* and principal? This secondary chorus of complex harmonic makeup will delight the ear, engage the interest and wonderfully help the build-up. The composition of the big mixture would now have to be changed to something like this: (19-22-26) 12 notes; (15-19-22) 12 notes; (12-15-19) 17 notes; (8-12-15) 20 notes.

This would make eight stops and two choruses. At such little additional cost it seems advisable. To go from the seven-stop chorus to this would be like turning on the lights in a crystal chandelier. Of course, there ought to be a double. It might not be used often, but it is absolutely essential to a complete chorus and certain occasions demand the dignity it alone can bestow. In a dead room this 16-ft. stop should be of good power. In a reverberant room nature will "reinforce" a moderate scale to adequacy. In a dead room the mixture must not be too big, while in a large and highly reverberant room it can be terrific in innate power. Everything depends on the room and its acoustics. I recommend that the 4-ft. rank of the mixture which enters at the forty-second note be as large as the major unison diapason. This will provide the upward surge and eclat essential to thrill. The individual "large" octave, 4 ft., can then be smaller than the big unison and more useful.

There is no way in which a hard and fast scheme, with fixed stops, scales and ratios, can be put together so as to sound, with the usual regulation, equally well in different acoustical conditions.

J. B. JAMISON.

Clips Educational "Ads."

St. Louis, Mo., July 4, 1944.—Editor of THE DIAPASON: Here is an idea which might be useful to many of the brotherhood. The Aeolian-Skinner "ads" in THE DIAPASON are quite artistic and very educational. I have for several years cut them out and pasted them in a note-book. And now I have in compact form a valuable treatise on the construction and quality of quite a number of organ pipes. Respectfully
JOHN L. MANSON,
Organist, West Park Baptist.

Popularity and Artistic Worth.

Camp Ellis, Ill., July 4, 1944.—To the editor of THE DIAPASON: A reader who describes himself only as "A Defender of Discrimination in Taste" seems to be highly indiscriminate of facts. The March issue of THE DIAPASON contained a survey compiled from various recital programs, listing compositions that had appeared the greatest number of times in descending order—in short, a "popularity poll." Absolutely nothing was said in connection with this survey, or in my letter to the editor of THE DIAPASON, about "artistic worth." What I did say was to the effect that I felt it significant, in such a poll, that an American composition ranked so high as Hugh McAmis' "Dreams."

In his letter, printed in the July issue of THE DIAPASON, the correspondent asks two questions: "Is it possible that the writer is serious in drawing the conclusion that this has anything to do with the intrinsic value of the composition?" and "Who has ever dared to claim that frequency of performance had any bearing on artistic worth?" Isn't the writer himself not drawing conclusions, but, rather, jumping at them when he phrases such questions, thereby suggesting ideas totally incongruous to the original issue? Indeed, who has "dared to claim" anything other than that which was indicated by the statistics? Certainly not I.

Again to quote: "Frequency of performance makes for two things—first, for popularity; second, it makes statistics." Right! And aren't we back where this discussion started in the beginning? For it is statistics that indicate that the composition in question is popular—that because organists find that their audiences like to hear it today, which may be better than having to wait a couple of hundred

years for someone to "discover" it and proclaim its worth, "artistic" or otherwise.

TECHNICAL SERGEANT JOHN HUSTON.

Takes Issue with Mr. Elmore.

Boston, Mass., May 21, 1944.—Dear Mr. Gruenstein: The words of Mr. Elmore, recently addressed to the members of his chapter, upon the church organist's attitude toward his work, are of considerable interest to me. His purpose for good is most manifest and his sincerity evident. But when he says that "if we don't touch people's spirits for God, our work has no value in the light of eternity and we might just as well have stayed in bed late Sunday morning" I fear that I must take exception. He proposes as a *sine qua non* a condition that may be satisfied only rarely and with the greatest difficulty, and throws everything else into the discard. However "right" our own hearts may be, we must overcome the inevitable distractions of responsibility and leadership and unforeseen errors of both ourselves and others and, reaching across all this, must create this highest type of unity with the Deity in a group of people of all sorts of diversities of mind and attitudes of worship. Is my effort all to be so much water under the bridge if I fail to surmount this psychological wall?

I do not impugn the sincerity of the average churchgoer, but it is an indisputable fact that there is wide variation in the degree of devotional response awakened in individuals by a service of worship. However devout may be our own attitude in projecting our part of such a service, still what moves one person deeply is likely to touch others but lightly, or pass them by entirely. Given a congregation of mystics, plus an organist of rapt and extraordinary detachment from the necessary mechanics of his work, plus the most favorable service conditions, and perhaps this supreme result may be attained. But how rarely this will be the case! And what of all the honest hard work that went into the many failures? Is this all mere waste, as Mr. Elmore would have us think?

Personally I cannot credit it; if I did I would hardly have a heart to continue in my profession. I think that whatever I may be enabled to do to turn the thoughts of my hearers from mundane affairs to the contemplation of higher things is not "without value in the light of eternity," even though I can do no more than perhaps to distract some careworn souls from their worries for a little while, or "move them emotionally," or yet "give them pious, religious feelings"; I may seldom "touch people's spirits for God," but somehow I can't think that the lesser effort for the Cause is in vain.

Let us do, or try to do, as well as we can, and not be overfearful of results.

Sincerely yours,
HOMER HUMPHREY.

For Better Small Organs.

Knoxville, Tenn., Jan. 17, 1944.—Dear sir: I have read with much interest the discussions in THE DIAPASON concerning the classic and romantic design type of organ. However, in my estimation something important is being overlooked in the fact that the majority of the organs purchased for small churches contain between ten and fifteen ranks of pipes, and if improvement is to be made as a whole it must be made in these smaller instruments as well as in the larger ones. Yet all of the thought and discussions seem to be directed only toward the larger instruments.

I have come to the conclusion that the answer lies with the designer and voicer of the organ and not altogether with the fellow who makes up the stop-list. I am thinking of two small organs of practically the same size. Example No. 1 is in a building that is considered ideal as to acoustics for an organ, and to look at the stop-list you would think there should be a good ensemble, but to hear it is something else. The tone is so hard and harsh it is unbearable and the open diapason on the great is so loud that it matters little if any of the other stops are used. There are four ranks of strings in this organ and the only difference to be found between them is the variation in volume. Likewise the swell diapason is a duplicate

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of the great diapason except in volume. To use full organ for any length of time is impossible and to play the organ at all is most disconcerting.

Example No. 2 is a joy to play and each stop is decidedly an addition to the ensemble. The acoustics are not as good as in the first example, but this does not seem to be objectionable in this case. To look at the stop-list of this organ you would not think it could blend into a good ensemble, but none of the ranks are unduly assertive and all contain good blending qualities.

These organs were built by two of the largest builders in the United States and are perfect examples of what should not and what should be found in an organ whether large or small.

The church at which I am organist is buying a new organ, of about fifteen ranks of pipes, as soon as the war is ended, and my first concern is an instrument with good blending qualities, which I prefer to be produced as Mr. Jamison suggested in a recent article in THE DIAPASON. However, if the voicing and designing are as crude and bad as in example No. 1, I prefer to take my chances with our present tracker instrument, with as much trouble as I have with it. At least the tone is pleasing and in my opinion that is the most important. Yes, I want an organ on which the music of Bach can be played, but in a church something more than this is required of the organ, and with the correct design and voicing I think this can best be carried out in a small organ in the way Mr. Jamison has suggested.

Yours for better small organs,
ALFRED E. LUNSFORD.

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Last year we mentioned the Canadian "Hymnary for Use in Baptist Churches" (1936). The planning of this book is a story of complete cooperation that deserves to be widely known. In 1930 the United Church of Canada had issued "The Hymnary." The secretary of the committee that prepared it was Dr. Alexander MacMillan, father of Sir Ernest MacMillan. The book contains 691 hymns.

When for the first time a hymn-book was being prepared "for the whole Baptist Church in Canada" its editors had the advantage of all the work done on the earlier hymnary. They found that most of its contents were desirable for the new book. Then the idea occurred to them that by judiciously dropping the hymns not needed by them and by inserting in their places others for which there was a demand, the main body of the existing hymnary might be carried over unchanged in the Baptist compilation. The result is that of 691 hymns only about fifty are entirely different in the two books, while twenty more are given another musical setting. In other words, 620 hymns and tunes appear in both books with identical numbering, and the total complete variation is only about 6 per cent.

A practical example of the value of this ingenious arrangement comes when Baptist and United churches worship together during the summer months. The congregations can bring their own books, and hymns can be chosen that are—as they should be—common to all present.

Walter de W. Barss, a member of the Baptist committee, gave us these facts, while Dr. MacMillan wrote us that "this approximation to a common hymnal throughout Canada is very significant and cheering." We believe this is the earliest

example of such a unified, interlocking pair of books. Its success is due to the splendid foundation laid in the earlier book and to the fact that the Baptist committee made only such changes as were really wise, considering the country-wide divergences in hymnic taste and the slight variations in doctrinal emphasis.

Such a plan cannot be followed everywhere; but certainly hymnals tend to become more alike. At least the statements in their prefaces show closer resemblances of purpose and method of selection, especially of the tunes. For hymn festivals what more could the conductor desire than to find all the congregations with practically identical hymn-books—the hymns in common actually having the same numbers? Examination of the two books mentioned shows that the greatest hymns of the church, both old and new, are found in both of them.

Regarding the appearance of the format of either book, if any reader of THE DIAPASON owns a copy, he should put a good reading-glass on the music score. It is not from type-set forms, and there is not the slightest mark of "joining." It is done by the only known method of printing music which equals the appearance of engraved manuscript. We shall give the details of this process in a later issue.

REGINALD L. MCALL.

STANLEY BAUGHMAN conducted "an hour of music" on the evening of May 31 at Westminster Presbyterian Church, Grand Rapids, Mich., with the various choirs of the church taking part. The combined choral forces sang "Praise Ye the Lord," Molitor, nad Mark Andrews' "Praise My Soul." The senior choir sang: "Adoramus Te," Palestrina; "Ave Verum," Mozart; "Alleluia," Randall Thompson; "Before the Shrine" (French folksong), arranged by Deems Taylor; "There Is a Balm in Gilead" (Negro), arranged by William Dawson; "Lullaby" (Finnish), arranged by Maurice Jacobson; "Traditi Nuke" (Latvian), arranged by Austris A. Wihtol, and "Oh, Susanna" (American), Foster-Cain.

SHELDON FOOTE, F.A.G.O., minister of music of Trinity Methodist Church in Grand Rapids, Mich., has been engaged by Westminster Church to conduct its summer children's camp at Newaygo, Mich., and will be there until Sept. 1. A reception for Mr. and Mrs. Foote was held late in May at Trinity Church after the arrival of Mrs. Foote, who followed her husband from California to his new post.

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"Masterpieces of Organ Music," Folios 9, 10 and 11, devoted to works by Krebs, Voluntaries by Purcell, Stanley, Kerll and Sweelinck, and Telemann, respectively; edited by Norman Hennefeld; published by the Liturgical Music Press, Inc., New York.

Three additional books are at hand, the latest issues of this movement to make available the music of the pre-Bach worthies. The preceding volumes, offering choice cullings from Pachelbel, Buxtehude, Walther, Böhm, Fischer and Zachau, have already won wide acclaim and use. The three new accessories to this list are worthy of their company. From the work of Johann Ludwig Krebs, a favorite pupil of the great Sebastian, four pieces were selected for inclusion in volume 9—three chorale preludes and a fine fugue on B-A-C-H. Folio 10 is devoted to four typical selections, voluntaries from four composers, the Englishmen Purcell and Stanley and the Teutons Kerll and Sweelinck. Volume 11 is given over to selections from Georg Philipp Telemann, a composer who in his lifetime threw even J. S. Bach himself in the shade. All this is music of first-class value and interest.

"Firework Music," Suite from the Music for the Royal Fireworks, by George Frederick Handel, freely arranged for the organ by E. Power Biggs; published by the B. F. Wood Music Company, Boston.

Fine open-air music, eloquent Handel of first-class quality, has been arranged for organ in deft fashion by E. Power Biggs. Five movements of the original have been selected and transcribed from the set for brass, wood-wind and percussion. The separate titles as set down by the arranger are: Overture, "The Rejoicing," "The Peace," Bourree and Minuet Finale. This is diatonic music composed with gusto, vital and full of driving force. For recital purposes this interesting and not difficult suite will prove of unusual value; as teaching material it will prove equally worth while. The arranger has kept the music in the Handel style. His fine sense of values has led him to keep intact the clearcut simplicity and directness of the original. Manual layout and registrations have preserved these values. The result is Handel at his best.

"The Parish Organ Book," Part One, Preludes, Postludes and Processionals; composed and arranged by Philip G. Kreckel; published by J. Fischer & Bro., New York City.

Catholic organists have made good use of those excellent volumes of easy organ music collected by Carlo Rossini under the general title of "Liturgical Organist," published by J. Fischer in four sets. This same publisher now extends this meritorious effort with a new book of like type, this time the creation of Philip G. Kreckel, successful composer of "Musica Divina" (in three books), "Melodia Sacra," etc. The Kreckel pieces are of a more ambitious type than those contained in the Rossini books, but never pass beyond the limits of the moderately difficult. We are offered music of legitimate content, a high degree of artistic excellence, of the utmost practical values (for all communions), interesting and uplifting. The music is printed on two staves. Pedal parts are indicated, but are written in such a way as to make the selections possible and practical for performance on a reed organ or any instrument without pedal facilities.

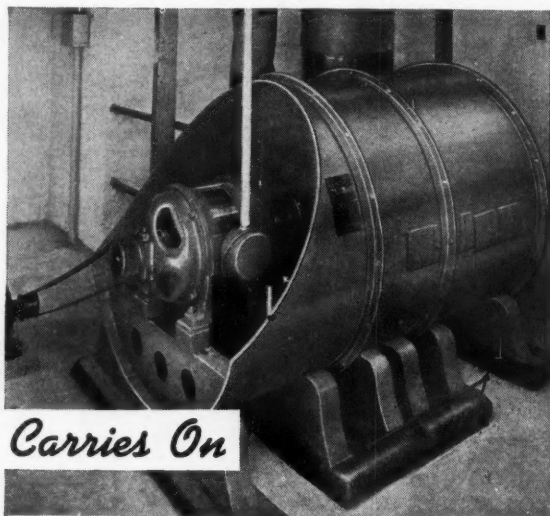
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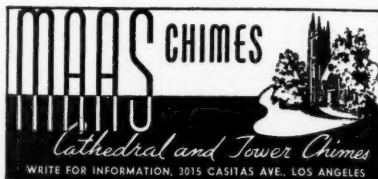
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COVENANT CHURCH IN ERIE REPORTS ON MUSIC OF YEAR

An interesting record of the work of the musical ministry of one prominent church is presented in the third annual report of Federal L. Whittlesey, Ph.D., minister of music of the Church of the Covenant, Erie, Pa. The brochure, on the cover page of which is a picture of the Covenant choir, contains lists of the anthems sung in the ten months from Sept. 1, 1943, to July 1, 1944; a list of the hymns used at the services; a list of the organ numbers played by Mrs. Alma Haller Way, organist of the church, and membership lists of all the choirs. These choirs include the carol choir of girls and boys of the tender ages of 5 to 7; the junior choir of girls and boys 8 to 10 years old; the boy choir of lads from 10 to 13; the girl choir of the same ages; the young people's choir for the ages from 14 to 16; the Covenant choir of men and women and the oratorio chorus, who assist in the presentation of major choral works, besides a men's chorus.

Of the anthems sixty-seven were sung with organ accompaniment and thirty-two a cappella. Fifty-seven were memorized by the choir. Mrs. Way played 212 compositions by eighty-nine composers. A total of 344 members of the church participated in the musical activities of the year. The attendance record for all the choirs was 86.8 per cent.

The director taught 782 private voice lessons to members of the choirs. Two hundred and sixty-one choral rehearsals were conducted. Thirteen lectures on church music subjects were delivered.

The Association of Covenant Men sponsored a series of lectures during the season. Preceding each lecture Mrs. Way gave an organ recital.

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Hollis Grant has been appointed organist and choirmaster at St. Stephen's Episcopal Church, Providence, R. I. Mr. Grant is dean of the Rhode Island Guild Chapter. He succeeds Lawrence Appar, who, as previously announced, has been appointed organist and choirmaster at Trinity Church, Newton Center, Mass., effective in September. Mr. Grant will continue to act as choirmaster at St. Mary's in East Providence and as organist and choirmaster at Butler Hospital and at the Mathewson Street Methodist Church for the Sunday evening services.

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